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WALLACE HEATON Ltd.
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THE LEADING CINE SPECIALISTS



Even the most reluctant pupils respond to the
reality of films shown through **Ampro** projectors

For full particulars, or a practical demonstration of Ampro Projectors, write to :—

SIMPLEX-AMPRO LTD., 167-169 WARDOUR ST., LONDON W. 1
MANUFACTURED IN GREAT BRITAIN UNDER U.K. PATENTS OF AMPRO CORP. U.S.A. BY
KELVIN & HUGHES LTD., LONDON • GLASGOW • BASINGSTOKE





Wallace Heaton's Notebook

DO YOU HIRE FILMS? Ours is the largest and most comprehensive film library in Britain, with films in ALL SUBSTANDARD SIZES 8mm., 9.5mm. silent and sound and 16mm. silent and sound. In addition we are agents for M.G.M., Gaumont-British, A.B. Pathe, Ron Harris, R.K.O. and other libraries. We have an excellent postal service to all parts of the British Isles at no extra charge whilst films are in transit. Write for latest catalogue, quoting size of film.

WHEN DID YOU last oil your projector? Last week? Last month? Last year? Regular lubrication is essential to reduce wear in vital parts and ensure quiet and smooth running. One further point—make sure that you use a suitable oil. We have a special lubricant for projectors by Bell and Howell. Price, with oil can 2/6 post 6d.

FOR YOUR CINE BOOKSHELF

How to make 8mm. Films. N. Bau 7/6 post 3d.
The Bolex Guide. A. J. Surgenor 7/6 post 3d.
American Cinematographers' Handbook. Jackson J. Rose, A.S.C. £2 2 0 post 6d.
Cine Titling Simplified. H. B. Abbott 3/6 post 3d.
16mm. Manual. Offenhauser. 580 pages £4 post free
Cine Hints, Tips and Gadgets. D. Davis 10/6 post 4d.
How to Use 9.5mm. D. M. Neale 7/6 post 3d.

GET IT ALL IN with a wide angle lens. A wide angle lens is a considerable asset to your cine outfit, enabling you to film large subjects at close range and achieve dramatic effects to enhance your films. We have wide angle lenses to fit most cine cameras, as follows: Lenses with C mount for 16mm. cameras including Paillard Bolex H16, Bell & Howell 70 models and Autoload, Keystone, Ensign, Victor, G.I.C., Revere and others.

Kern 16mm. f/1.8 ... £43 14 6
 Kern 16mm. f/2.8 ... £27 16 0
 T.T.H. .7in. f/2.5 ... £24 0 0

Lenses with D mount for 8mm. cameras including Paillard Bolex H8, C8 and B8, Dekko, Keystone, Revere, Specto, Emel and others.

Kern 5.5mm. f/1.8 ... £55 13 0

Lenses to fit Bell & Howell 8mm. Sportster and tri-lens Viceroy cameras.

T.T.H. 6.5mm. f/1.75 ... £24 0 0

Wide angle viewfinder for Sportster or Viceroy ... £2 0 0

SPECIAL OFFER of fibre carrying case with straps and handles to carry 800ft. 16mm. spools.

To carry two spools ... 16/9
 To carry three spools ... 19/6

MORE NEW FILMS

for your personal library:

Glimpses of Canada, Ottawa, Lakes, Niagara Falls.
Glimpses of Portugal, Lisbon, Estoril, Oporto.

In and Around New York, New York Airport, Long Island, street scenes, Broadway at night.
Picturesque Spain, Madrid, Barcelona and a bull fight.

16mm. (250ft. approx.)
 Colour £16.0.0 B/W £5.0.0 each.
 9.5mm. (250ft. approx.)
 Colour £15.0.0 B/W £4.0.0 each.
 8mm. (125ft. approx.)
 Colour £9.0.0 B/W £3.0.0 each.



HERE'S THE MOST PORTABLE

projector stand ever—the G.B. type 74. With four telescopic legs which fit under the tray when not in use, it measures only 12½ x 21 x 2in. when packed, and extends to 40in. high. It is suitable for use with any cine projector—silent and sound and is priced at £11 12 6.

ONE OF THE MAIN DIFFERENCES

between professional and the average amateur film is that, whilst the professional product is always rock-steady, many home movies suffer from jitters. The remedy is to use a tripod. A new model just received, the Preston, is lightweight but steady and is moderately priced. Made of light but strong aluminium alloy it has two sections and measures 4ft. 8in. extended and 2ft. 9in. closed. The pan-tilt head has a twist grip handle which firmly locks the tilt movement. The Preston is suitable for use with all makes of cine cameras and is priced at £11 10 6 complete.

YOU CAN SAVE A GREAT DEAL

by buying a second-hand cine outfit from Wallace Heaton. Send or phone for our latest list of used equipment which contains particulars of twenty-six cameras, twenty-nine projectors and fourteen lenses.

PLASTIC REELS AND CANS will not distort, are light and transparent. We have the following sizes in stock. 200ft. 8mm. reel and can 5/9 post 4d. 400ft. 8mm. reel and can 8/- post 6d. 400ft. 9.5mm. reel and can 8/- post 6d. 400ft. 16mm. reel and can 8/- post 6d.

COLOUR FILM is frequently scarce in spring and summer. Order your supply now. All our stock is factory fresh and in perfect condition. 8mm. 25ft. double run spool

£1 8 0 post 3d.

8mm. 25ft. double run magazine

£1 13 5 post 3d.

9.5mm. P. or H charger

£1 5 4 post 4d.

9.5mm. Webo charger

£2 1 11 post 6d.

16mm. 50ft. spool £2 1 10 post 4d.

16mm. 50ft. magazine

£2 9 8 post 6d.

16mm. 100ft. spool £3 12 10 post free

AN INEXPENSIVE BUT AC

CURATE SPLICER is made by Eumig, manufacturers of the famous Eumig cine cameras and projectors. The instrument incorporates a device to automatically trim the film and excellent splices can be made with a minimum of effort. Two models are available: 8/16mm. and 9.5mm. Price £2 5 0 each post 6d. Embacoid film cement 2/6 post 6d.

AFTER EVERY REEL you should clean your projector gate to remove dirt and emulsion that mars your picture and scratches the film. The Pathoscope gate brush with scraper handle is an ideal instrument for the purpose. Price 3/- post 4d.

WHEN TITLING OR FILMING

at close range with the Paillard Bolex H16 16mm. camera you can be certain that you are perfectly aligned and in focus if you use the Paillard rack-over parallax compensator. The compensator can be attached to a tripod, titler, or screwed to a table, and is priced at £8 12 6.

THE BIB recording tape splicer mends broken tapes quickly and neatly thus simplifying editing. Precision made, with razor cutter included. Price 10/6 post 6d. Agfa joining tape, 25 metre length, 4/- post 3d.

WE HAVE FILTER HOLDERS

AND FILTERS to fit your Kern Paillard 8mm. lenses as fitted to the Paillard Bolex C8, B8, H8 and L8 cameras. A filter holder with hood for the 12.5mm. standard, 25mm. and 36mm. telephoto lenses is priced at £1 19 1. For the 5.5mm. f/1.8 wide angle lens a filter holder costs £1 16 9 and lens hood £3 0 3. Filters, size 206 in haze, yellow Wratten 8 and Kodachrome A to daylight conversion (Wratten 85) are priced at £1 1 10 each.

WALLACE HEATON LTD., LONDON, *The Leading Cine Specialists*

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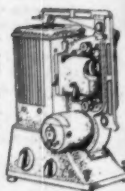


G.B. BELL & HOWELL 8mm. 606M. New all-mains model for 210/250v. AC/DC. 500 watt lamp, 400ft. spool arms. Price £57

PAILLARD BOLEX H16 16mm. New Filterlot model with filter holders to insert filters behind lens, tri-lens turret, reflex focusing, automatic threading. Prices:
with f/1.9 lens ... £172 5 0
with f/1.5 lens ... £192 2 6
with f/1.4 lens ... £210 13 6
A wide range of additional lenses and accessories available, send for list.



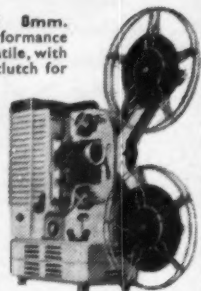
SPECTO 500 PROJECTORS.
With 500w. lamp, 800ft. spool arms, for 200/250 volts AC/DC.
8mm. ... £39 15 0
9.5mm. ... £48 10 0
16mm. ... £48 10 0
Dual 9/16mm. £56
Dual 8/16mm. £60
Fibre case £2 5 0



G.B. BELL & HOWELL 16mm. 613H. Connects directly to AC/DC 210/250v. 750w. lamp, 800ft. spool arms, reverse, stills. Price £75



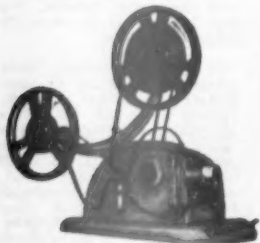
EUMIG P26 8mm. Wonderful performance and highly versatile, with reverse proj., clutch for projecting stills, motor rewind, 400ft. spool arms, pilot lamp. Price with 500 watt lamp £61 7 0



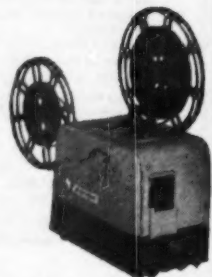
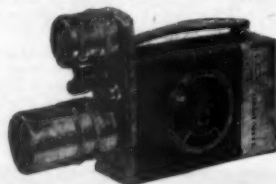
PAILLARD M8R 8mm. One of the finest 8mm. projectors, with 500 watt lamp, 400ft. spool arms, loop re-forming sprocket to prevent film damage. Price £68 0 0



G.B. BELL & HOWELL AUTOTURRET 16mm. A compact magazine loading camera with twin lens turret, five filming speeds, single shot release and built-in exposure calculator. Price:
with T.T.H. 1in. f/1.9 lens ... £106 13 3
with T.T.H. 1in. f/1.4 lens ... £122 11 3



PATHESCOPE GEM 9.5mm. With 12v. 100w. lamp, 900ft. spool arms, motor rewind. Price £37 10s.



G.B. BELL & HOWELL 622 Sapphire. G.B.B. & H.'s latest sound projector with improved sound and quiet operation. Price with 12in speaker and new type transformer ... £252 0 0

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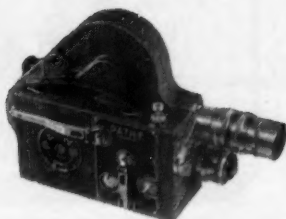
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8mm. An extremely versatile
pocket size movie with twin
shutter, seven speeds, single
shot release. Price:
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Ideal for advanced amateur and
professional user alike. 100ft. spool
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shutter for producing fades, hand
crank for backwinding, through the
lens focusing finder. Price with 1in.
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lenses £212 0 0



BELL & HOWELL 252
8mm. A genuine Bell &
Howell movie that will pro-
duce excellent films, with
coated f/2.3 lens, large
brilliant viewfinder, single
shot release. Price £33 0 0
Carrying case ... £2 6 8



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HOWELL 8mm.
SPORTSTER.** With
4 filming speeds, single
shot release, inter-
changeable lens mount.
With wrist strap and zip
case. Price with f/2.7
lens ... £43 14 6

EUMIG C8 8mm.
No motor to wind,
runs off ordinary
flash lamp battery.
With coated f/2.8
lens. Release button
locks to prevent acci-
dental running.
Price ... £27 16 6
E.R. case £3 16 10



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Please quote me your best part-exchange offer for my

Please send me 1955 Cine Catalogue, for which I enclose 6d. ☐

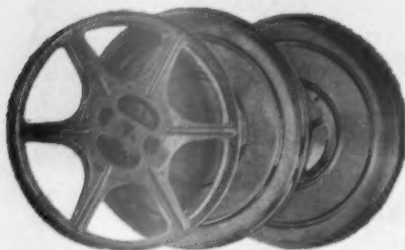
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In hard aluminium, reinforced with ribs combining strength with lightness—and easiest loading.

The cans incorporate a HUMIDOR device.

200ft., 8mm., spools 3/-; cans 2/9.

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Also "up to" 400ft. capacity and at the same prices—

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Indistortable, transparent, light, plastic (400ft. and 200ft.)

The 400ft. spool also with EASILOAD device.

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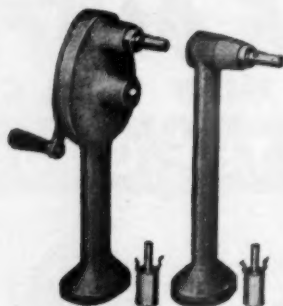
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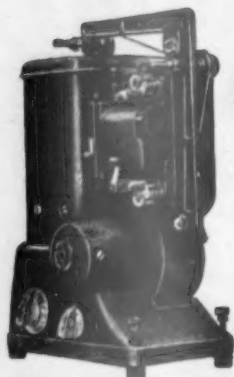
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**The Famous "500" Range for every
Silent Cine Requirement**

8mm.	9.5mm.	16mm.	9.5/16mm. Dual	8/16mm. Dual
£30 15 0	£48 10 0	£48 10 0	£56 0 0	£60 0 0

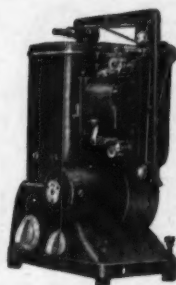
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**SPECTO 500
PROJECTOR**

With 500 watt lamp, 800ft. arms, for A.C./D.C. 200-250 volts, coated lens, optical framing.

8mm. model ... £39 15 0
9.5mm. model ... £48 10 0
16mm. model ... £48 10 0
8/16mm. model ... £60 0 0
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Easy payment deposit 1/5th
Balance in monthly instal-
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8mm. G.B. Bell & Howell
606H, 500w. ... £57 0 0
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PRICE ... 6d.

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8/16mm. SPLICER

A neat precision instrument by
the famous firm of Ising. At the
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our disposal it is im-
possible to list anything
like all the items we
stock—we can, however,
supply most of the new
apparatus advertised in
this journal—please for-
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BE ARRANGED ON
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OVER **£10**—NEW or SECOND-HAND
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THE NEW HAYNORETTE EDITOR-VIEWER

Made in three sizes, 8mm., 9.5mm. or 16mm.
(E.P. Deposit, £2 17 6) ... **£12.17.6**



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Paillard Bolex BS



8mm. TWIN-TURRET MODEL

Evolved from the famous L8 model, this new camera features seven speeds; the variable viewfinder makes use of the "zoom" principle for setting appropriate viewfinder for 12.5, 25 and 36mm. focal lengths. The footage indicator is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with safety lock and "lock-run" positions.

The BS is complete with f/1.9 Yvar, coated and in focusing mount, with cable release

£86 2 6

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We shall be delighted to supply you with any apparatus over £10 on EASY PAYMENTS. The whole scheme is trouble-free and devised for your convenience. You pay only 25% deposit. Full details on request.

G.B. Sportster & Viceroy



G.B. Sportster (Illustrated) still maintains its excellent performance and finish. Uses 8mm. 25ft. double run film. With 12.5mm. f/2.5 coated lens, 4 speeds, and case. Available brand new at

£43 14 6

G.B. Viceroy, turret head version of the Sportster. With critical focuser, 12.5mm. f/2.5 coated lens, 4 speeds. Now available brand new at

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Both available on our Easy Payment Terms.

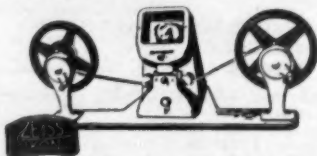
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8mm. Cinemaster, f/2.5 coated Univar, 3 speeds, case ...	£15 0 0
8mm. Bell & Howell Sportster, f/2.5 T.T.H. 12.5mm., f/2.7 T.T.H. 1in., wide angle attachment, case ...	£45 0 0
8mm. Bell & Howell Sportster, f/3.5 T.T.H. lens, 4 speeds ...	£27 10 0
8mm. Cine Kodak 8-20, f/3.5 lens ...	£18 15 0
8mm. Cine Kodak 8-25, f/2.5 lens, case ...	£19 17 6
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16mm. Magazine Cine Kodak, f/1.9 lens, case, very good condition ...	£55 0 0
16mm. Reverse Magazine, turret head model, f/2.5 Raptor, f/3.5 Cinor, 3in. ...	£69 0 0
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8mm. Bell & Howell 252, f/2.5 ctd. Comat	£33 0 0
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8mm. Paillard Bolex C8, f/2.5 focusing Yvar, 7 speeds, case ...	£55 13 0

Zeiss Moviscop Cine Viewer



The film may be run through these precision viewers either in a forward or backward direction. The viewing screen is well hooded so that a very bright picture may be seen even with normal room lighting on. In stock with the new grey finish.

16mm. Model

£38 15 0

Or deposit of £9 13 9
and 6 monthly payments
of £5 1 9
Or 12 at £2 13 3
Or 18 at £1 17 2

8mm. Model

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of £4 17 8
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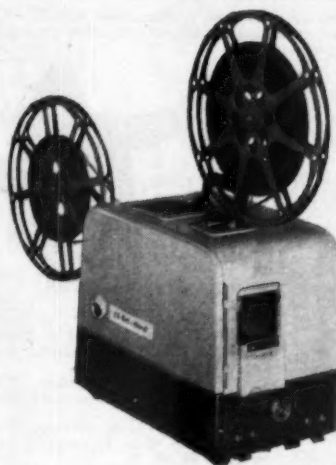
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G.B. Bell & Howell Filmsound Model 622



16mm. JEWELLED ACTION SOUND PROJECTOR

A new and improved model to give you faultless projection through the 1955 season and so on . . . FOR LIFE ! Yes, that is the secret of this design, for the parts that bear the brunt of wear have sapphire inserts on their working surfaces. The sapphire is one of the most durable of the precious stones and it now imparts 400% longer life to your 622 projector. Other improvements featured in this new model include : new camshaft and counter gear combination for reduction of wear and noise ; new clutch giving a more positive action ; improved governor end cap ; new lamphouse with better cooling ; improved speaker unit. For 750 or 1,000 watt lamp. With 2in. f/1.65 coated lens. Standard Model, with separate 12in. speaker.

£249 0 0

16mm. Paillard H16 Camera FILTERSLOT MODEL

This enables one set of filters to be used for all lenses, as they are inserted in a slot behind the turret.

IMPROVED TURRET DESIGN
Fitted with 25mm. f/1.4 Switar, coated, NEW

£210 13 6

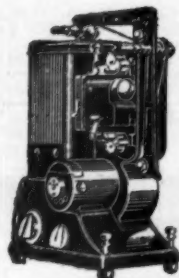


ACCESSORIES FOR PAILLARD H16

16mm. f/2.8 Yvar w.a. coated	...	...	...	£27 16 6
16mm. f/1.8 Switar w.a. coated	...	...	...	£43 14 6
50mm. f/1.4 Switar coated	£68 18 0
75mm. f/2.8 Yvar coated	£47 14 0
Leather combination case	£13 5 0

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These British made projectors represent instruments of the highest quality, both in design and operation. Very great brilliance is obtained from the 500 watt lamp, and maximum lamp life is ensured by the special switch system which effects pre-heating of the lamp filament. The spool arms accommodate up to 800ft. capacity and may be folded to provide a carrying handle. A power driven rewind is installed. Specto 500 Projectors are for use on 200/250 volts A.C./D.C.



8mm. model, with 1in. lens	...	...	...	£39 15 0
9.5mm. model, with 1½in. lens	...	...	...	£48 10 0
16mm. model, with 2in. lens	...	...	...	£48 10 0
Dual 9.5/16mm. model, with 2in. lens	...	...	...	£56 0 0
Dual 8/16mm. model, with 2in. lens	£60 0 0
1in. projection lens, for 8mm. projection on the Dual	
8/16mm. model	£6 15 0

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C8

The famous 8mm. C8 Paillard Bolex, double run, variable speeds, single shot, cable release fitted with 12.5mm. f/2.8 Yvar fixed focus.

Cash price ... £52 0 1
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With 12.5mm. f/2.5 Yvar focusing mount ... £55 13 0
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With 12.5mm. f/2.8 Yvar focusing mount, with four built-in filters: Haze, Wratten 85, Yellow, Red

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With 13mm. f/1.9 focusing mount ... £71 11 0

or 12 payments of ... £8 15 11
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or 12 payments of ... £8 15 11
Hyper Cinor 6.5 wide angle adaptor lenses. Type I for Switar 12.5mm. f/1.5. Type II for Yvar 13mm. f/1.9.
Cash Price ... £25 4 6
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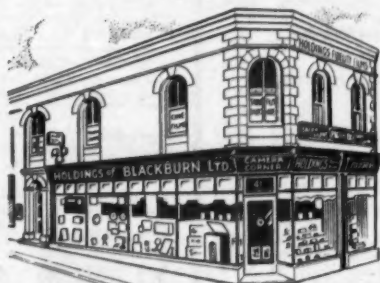
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This Month's Bargain Page

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Spares for G.B. L516, B.T.H. S.R.B., G.B.H. 35mm. State requirements.

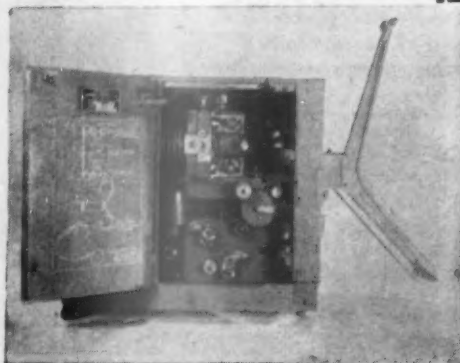
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 Outdated (1951) Kodachrome Type A or D, 100ft. 37/6
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 Ditto in Orcho. ... 7/6
 16mm. 1in. lenses for L516 ... £3 0 0
 2 1/2in. L516 lenses ... £4 0 0
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Bell & Howell Sportster, f/1.4 lens, variable speeds, single shots ...	67 11 6	17 11 6	8 6 8	4 3 4
Bell & Howell Viceroy, f/2.5 lens, turret head, variable speeds, single shots ...	59 2 7	15 2 7	7 6 8	3 13 4
Bell & Howell Viceroy, f/1.4 lens, turret head, variable speeds, single shots ...	82 19 7	20 19 7	10 6 8	5 3 4
Eumig C8, f/2.8 lens, battery driven, one battery exposes 10 films ...	27 14 6	7 16 6	3 6 8	1 13 4
Eumig C3, f/1.9 lens, built-in exposure meter, variable speeds ...	71 11 0	17 11 0	9 0 0	4 10 0
Kodak Mag 55, f/2.7 lens ...	39 15 0	9 15 0	5 0 0	2 10 0
Kodak Magazine loading, f/1.9 lens, variable speeds, single shots ...	79 10 0	19 10 0	10 0 0	5 0 0
Nizo Heliomatic, turret head, with 1/2 in. f/1.9 and 1 1/2 in. f/2.8 lens, exp. meter ...	135 16 7	33 16 7	17 0 0	8 10 0
Paillard C8, f/2.5 lens, 8-64 f.p.s., single shots ...	55 13 0	13 13 0	7 0 0	3 10 0
Paillard C8, f/1.9 lens, 8-64 f.p.s., single shots ...	71 11 0	17 11 0	9 0 0	4 10 0
Paillard B8, f/2.8 lens, turret head ...	68 10 0	17 10 0	8 10 0	4 5 0
Paillard B8, f/1.9 lens, turret head ...	86 2 6	22 2 6	10 13 8	5 6 8
Zelas Movikon, f/1.9 lens, single shots ...	54 3 3	14 3 3	6 13 4	3 6 8

9.5mm. Cameras

Pathoscope H, f/2.5 lens, single shots, 30ft. chargers ...	26 10 0	6 10 0	3 6 8	1 13 4
Pathoscope H, f/1.9 lens, single shots, 30ft. chargers ...	47 14 0	11 14 0	6 0 0	3 0 0
Pathe HB National II, f/1.9 lens, 8, 16, 24, 32 f.p.s., single shots ...	55 13 0	13 13 0	7 0 0	3 10 0
Pathe Webbo A lux, f/2.5 lens, 50ft. chargers of film ...	31 16 0	7 16 0	4 0 0	2 0 0

16mm. Cameras

Bell & Howell Autoload, f/1.9 lens, mag. loading, var. speeds ...	90 0 0	23 0 0	11 3 4	5 11 8
Bell & Howell Autoload, f/1.4 lens, mag. loading, var. speeds ...	106 0 0	26 0 0	13 6 8	6 13 4
Bell & Howell Auto-Turret, f/1.9 lens, accommodates two lenses ...	107 6 8	27 6 8	13 6 8	6 13 4
Paillard Bolex H16 Filterslot, f/1.9 lens, 8-64 f.p.s., single shots ...	172 5 0	43 5 0	21 10 0	10 15 0
Paillard Bolex H16 Filterslot, f/1.5 lens, 8-64 f.p.s., single shots ...	192 2 6	48 2 6	24 0 0	12 0 0
Paillard Bolex H16 Filterslot, f/1.5 lens, 8-64 f.p.s., single shots ...	210 13 6	53 13 6	26 3 4	13 1 8
Cine Kodak Special II, f/1.9 lens ...	506 0 0	126 0 0	63 6 8	31 13 4
Cine Kodak Special II, f/1.4 lens ...	550 0 0	138 0 0	68 13 4	34 6 8

8mm. Projectors

Bell & Howell 606H, 500w. lamp, still picture, all gear drive ...	57 0 0	14 0 0	7 3 4	3 11 8
Eumig P8, 12v. 100w. lamp, 400ft. arms, motor rewind ...	32 0 0	8 0 0	4 0 0	2 0 0
Kodascope Model 46, 200w. lamp, motor rewind ...	33 0 0	9 0 0	4 0 0	2 0 0
Specto 500w. lamp, 400ft. arms, motor rewind ...	39 15 0	9 15 0	5 0 0	2 10 0
Paillard M8R, 500w. lamp, 400ft. arms, motor rewind ...	68 0 0	17 0 0	8 10 0	4 5 0

16mm. Silent Projectors

Specto, 500w. lamp, 800ft. arms, motor rewind ...	48 10 0	12 10 0	6 0 0	3 0 0
Bell & Howell 613H, 750w. lamp, still, reverse, rewind, A.C./D.C. ...	75 0 0	19 0 0	9 6 8	4 13 4

16mm. Sound Projectors

Ampro Stylis, 750w., 1,600ft. arms, A.C./D.C., 8in. speaker ...	180 0 0	45 0 0	22 10 0	11 5 0
Ampro Major, 750w., 1,600ft. arms, 12in. speaker, reverse, still ...	257 0 0	63 0 0	32 6 8	16 9 4
B.T.H. 401, 750w. lamp, 12in. speaker, 2,000ft. arms, 30w. output ...	235 0 0	58 0 0	29 10 0	14 15 0
Bell & Howell 626, 750w., 2,000ft. arms, reverse, rewind, still, 8in. speaker ...	205 0 0	51 0 0	25 13 4	12 16 8
Bell & Howell 622, 750w., 2,000ft. arms, 12in. speaker, sapphire bearings ...	249 0 0	63 0 0	31 0 0	15 10 0
Bell & Howell 630, magnetic sound, optical sound, 750w. ...	352 0 0	88 0 0	44 0 0	22 9 0

Second-hand Projectors

Ampro 16mm. K.D., 750w., still, reverse, rewind, 400ft. ...	35 0 0	11 0 0	4 0 0	2 0 0
Bell & Howell 129, 750w., still, reverse, rewind, 1,600ft. arms ...	55 0 0	14 0 0	6 16 8	3 8 4
Kodascope EE, 300w., 400ft. arms, rewind ...	22 10 0	5 10 0	2 16 8	1 8 4
Pathoscope 200B, 200w. lamp, 400ft. arms ...	16 10 0	4 10 0	2 0 0	—
Specto 500w., 800ft. arms, motor rewind ...	40 0 0	10 0 0	5 0 0	2 10 0

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G.B. Bell Howell 8mm. 252 (wide finder) ...	£33 0 0
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P. Bolex C8, f/2.8 lens ...	£53 13 0
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Dekko 128, f/2.5, 8mm. d/run ...	£33 0 0
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Christian, f/1.9, 8mm., d/run, var. spds. ...	£44 19 8
Pathe H, f/2.5, 9.5mm. ...	£26 10 0
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This projector not only accepts 16mm. silent and optically tracked sound film, but also accommodates magnetically tracked film, e.g. full stripe, half stripe and edge striped film. Changeover from optical to magnetic is by throw of a lever. Will record speech and music separately or simultaneously. You can put commentary and music on to your own personal films which have been striped. It accommodates both single and double perforations. You can record and erase at will. Other features are sapphired moving parts, all gear drive, clutch control, etc.

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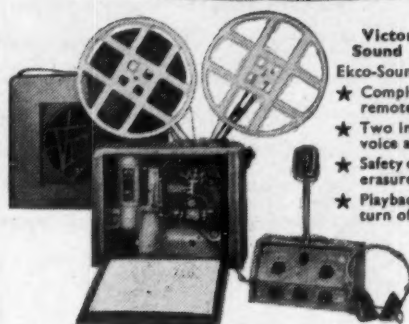
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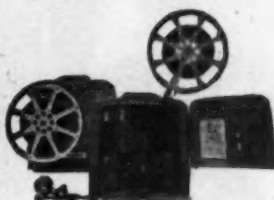


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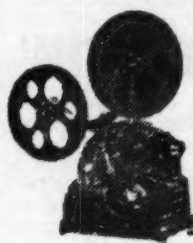


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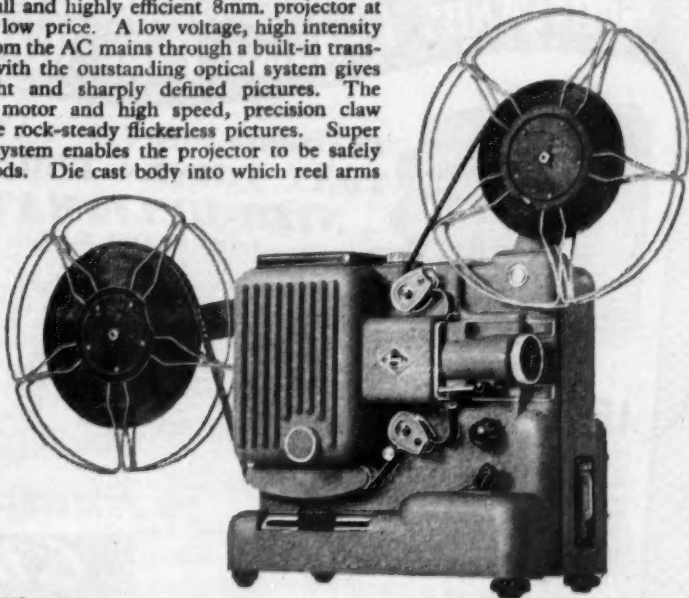
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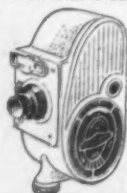
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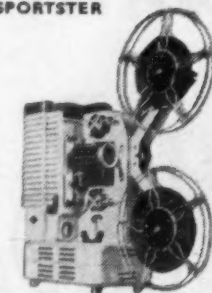
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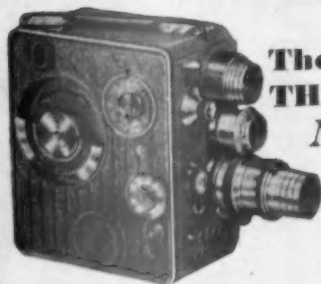
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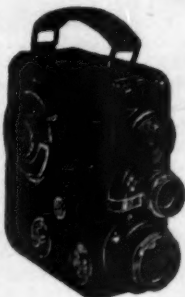


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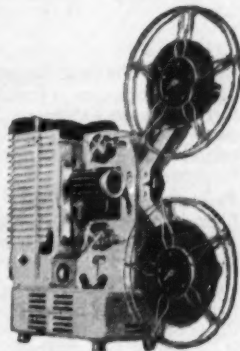


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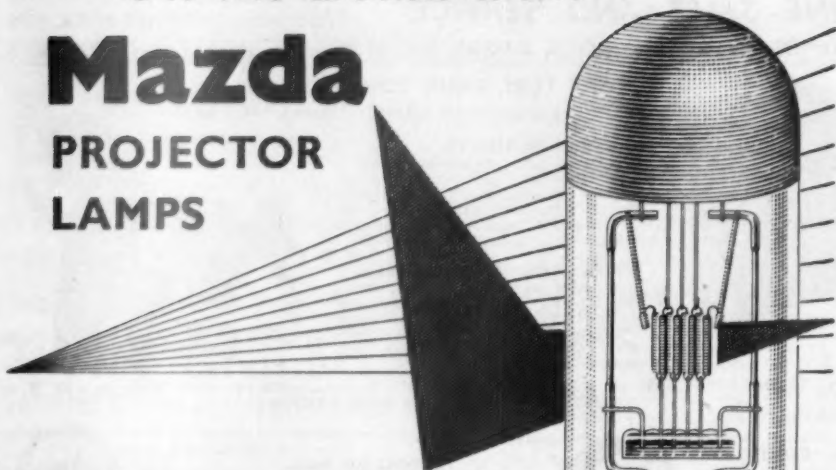
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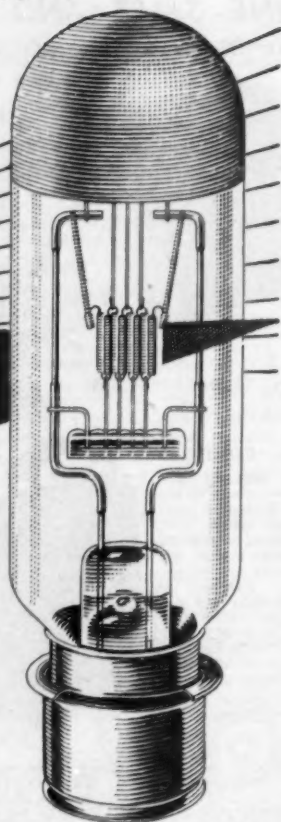
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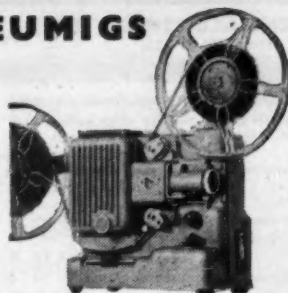
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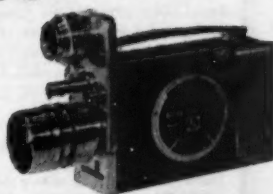
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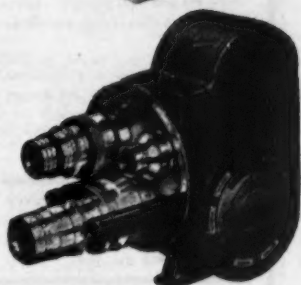


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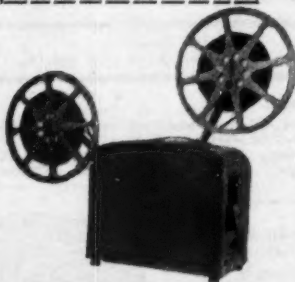
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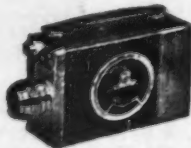
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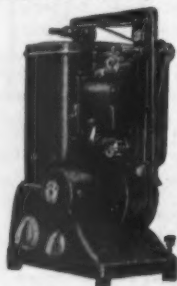
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AMATEUR CINE WORLD

Vol. 18

No. 11

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Film Librarian
BRIAN FAIRWEATHER

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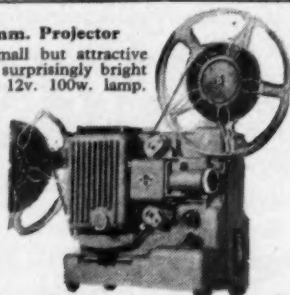
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Last of the League

The Amateur Cinema League of America is no more. Amateurs everywhere will keenly regret its extinction. Founded in 1926, it was the oldest and one of the most honoured organisations of its kind in the world. Such was its standing that amateur movie makers, not only in America but in many other countries, were proud to put the magic letters A.C.L. after their name.

Those letters conveyed no academic distinction—the right to use them was purchased by an annual subscription—but they did identify the user with an association of powerful repute; and that fact in itself is testimony to the art with which the League's publicists managed its affairs.

Until a year or two ago its famous Ten Best films were never given a general release, but such was the authority of the League and such were the deftness and skill with which the whole idea of the Ten Best concept was propagated in the League's magazine, *Movie Makers*, that amateurs who had never had the opportunity of seeing the films were ready to hail them as among the world's best.

And now *Movie Makers*, which was also on general sale, has disappeared, too, and the void it leaves is no less cavernous than the emptiness left by the death of the League. We pay tribute to the skill and sympathetic understanding of the amateur film world of its Editor, Mr. James W. Moore, who was also the A.C.L.'s managing director.

Efforts to save something from the wreck have been made. The official announcement runs: "After careful negotiation, we have consummated an agreement with the Photographic Society of America under which there is a juncture of the League with the P.S.A. and its Motion Picture Division. Under this arrangement all A.C.L. members will immediately become full members of the P.S.A. over the full period for which their A.C.L. dues have been paid".

But it is abundantly clear that the League, twenty years older than the Motion Picture Division, does not join as equal partner. Its identity has been completely submerged. The letters A.C.L. disappear but, says the President of the P.S.A., it is hoped that former A.C.L. members will sign themselves "P.S.A." with even more pride than before.

The fate of the Ten Best is for the moment unknown—the M.P.D. has its own competition. It is the "high hope of all A.C.L.'s people", writes Mr. Moore, "that this great traditional competition will be carried on under P.S.A.'s auspices". But an equal partner who brings something of value to the

partnership should not have to be content only with hope.

Everyone will wish well to the P.S.A. with its sudden accretion of new members and will hope it will succeed in keeping them, but however sincere the wish, the cineman will lament the absorption of a cine organisation by a still society whose only real point of contact with movies is that camera work enters both pursuits. Writing of the inception of the M.P.D., its first chairman, Mr. Harris B. Tuttle, is singularly discouraging: "The Photographic Society of America", he states, "is fundamentally a still picture society. Most of the officers of the organisation have been outstanding workers with the still picture camera. They of course could not understand why all of the things that applied to still picture photography and all the services that were provided for still picture workers could not be adapted and used by motion picture workers as well.

"It is a truth, I believe, that while both groups are interested in making good pictures, the motion picture medium and technique differ quite radically from those of the still picture workers. . . . The very nature of motion picture photography makes it entirely different from still picture photography", and he remarks on the difficulties camera clubs have experienced in effecting close liaison with its movie members.

Mr. Tuttle's solution to those difficulties is for each group to have respect for, and understanding of, each other's work. "I believe that [to be] the only way both groups can get along in the same house". If you do not make love to the landlady's daughter you cannot have even one piece of pie! It must in fairness be added, however, that the Division is a lively body which makes its voice heard, and though—according to Mr. Tuttle—it has yet to solve the problem of how to be helpful to the family movie maker, the framework is there.

But why, asks the perplexed cineaste, why, in a nation said to contain three million amateurs, is there no place for a fully autonomous, independent League and its magazine? Conjecture may well be wide of the mark—three thousand miles wide, in fact. In the comparable cine organisations of this country we have a tradition of voluntary service. The League officers were salaried officials, and when funds shrink, the organisation which depends on their service must inevitably crumble unless voluntary help is forthcoming.

But even voluntary help might not have been able to do more than stave off collapse

temporarily, for the service is full time service. Had membership declined to a level with which voluntary labour could have coped, the outcome might have been no different, for the League was *Movie Makers* which built and tended it, made it known and esteemed, extended its sphere of influence. When the magazine, professionally produced for sale to member and non-member alike, ceased to attract support, the organisation it sponsored inevitably died with it.

It is indeed sad that both should have gone. With the disappearance of the familiar letters A.C.L. something vital has departed from amateur movies. But it is so difficult to accept that League and magazine cannot gain a footing among three million movie makers that one permits oneself the hope that they may return. In the meantime, we send greetings and good wishes to the Photographic Society of America and sincerely hope that under its generously given shelter the League will find the opportunity not only of continuing its functions but of gaining new friends and adherents so that, whatever the name it is known by, it once again commands the affection and respect which are its due.

Credits

How do you introduce your films? The gong, a motif frequently used, can answer back with a nasty clang. Unless used to strike a comedy note, it may have the opposite effect from that intended, for a trivial piece solemnly announced by a highly formal, hugely dignified introduction is likely to fall much more flat than it would do if it made an unobtrusive entrance.

In one film we remember the gong is used as a support for title cards bearing the names of places visited, but the cards are religiously removed before the shots come on, leaving us to gaze helplessly at that gong—and slyly reminding us that we might do better to switch off and have dinner. Before the “End” card is placed in front of it, a hand straightens the gong stick which seems as though it is about to fall. Perhaps that presages something interesting? No, the End card is duly removed and then, for the first (and last) time in the film, the gong is struck. Whatever for?

It pays to have credits and introductions neat and restrained. “John F. Smith presents *Summer by the Sea*, featuring Alice and Peter Smith—and not forgetting Prince. Photographed and produced by John F. Smith, a John F. Smith Production”. . . . Sounds horrible when you read it off in one go, doesn't it? But it's even worse when each “Smith” hiccups on to the screen because it's put over with such solemn emphasis.

There's much to be said for a modest introductory title for giving maximum impact to the main title. It will also have the effect of stilling the audience's chatter and allowing them two or three seconds in which to sur-



Canterbury A.C.S. give camera as well as society credit. But it's all good publicity!

render themselves to the business in hand. If you do use one, and intend giving yourself a credit after the main title (and why shouldn't you?), the easiest way to avoid irritating repetitions of your name is to introduce the film with a monogram or invented name: a neat design embodying your initials—J.F.S. presents or Eversleigh Pictures present.

Why Eversleigh? Perhaps you live in Eversleigh Gardens? Choice of a good trade mark is a challenge to your ingenuity, but don't overstep the mark. *Domus Film Corporation presents* is far too inflated a heralding of your family picture.

And now those other credits. If the film is intended for family consumption, you don't need the surname; featuring *Alice and Peter—and not forgetting Prince* will do. If you aim at the Ten Best and a wide showing, surnames are quite in order, but since no one will know who Alice and Peter Smith are, it is rather absurd to announce them as *featuring* in the film. As always with the family picture, a light touch saves the day. Something like *Summer by the Sea, with Alice and Peter Smith popping in and out of the water* (shots of them), and *not forgetting Prince* (shot of the dog) will help to put the audience in a happy frame of mind.

If the film is photographed and produced by you, it's obviously your production, so you don't need the final credit listed at the beginning of these notes. “Photographed and produced by”, please, not—as so many amateurs have it—the other way round. The photography is only part of the production.

But perhaps you feel that the matter of credits is a trivial one for family films and that those who use them are rather foolish? Don't pay too much attention to the critics! If you wrote a book, you would be unlikely to publish it anonymously—but remember that, if you did become an author as well as film maker, your name would appear only once on the title page.

Compiling a PROGRAMME

*and breaking it down
after the show!*

It is not enough simply to have a clean projector and to know how to lace it up. That is but a small part of showmanship—and the projectionist is nothing if not a showman. Your skill in picking films suitable for each potential audience, of showing them slickly with a minimum of technical hitches, and of backing them with suitable music in congenial surroundings—in other words—of reducing awareness of the artificiality and mechanics inherent in the motion picture—that is showmanship. Of course, by congenial surroundings I do not mean you should build a miniature cinema, with a miniscule organ; but do avoid spartan presentations in semi-darkness with a piercing draught howling down one's neck.

Many tips about choice of programme can be picked up from the professional cinema. Running order, for instance, is far more important than many amateurs credit. Start the show with a film, such as a travelogue, preferably in colour, in which the story line is not too involved. Your audience will not give their entire attention to the screen during the first film. There may be late comers to distract them, perhaps a forgotten light that has not been switched off before you begin, and someone is bound to break into the opening sequence with final sallies in a discussion that had been going on before the show started. But a travelogue is easy to show and easy to digest, requires nothing elaborate in the way of musical accompaniment and thus gives both you and your audience time to settle down to enjoy the show.

A Matter of Balance

Tempo is the next consideration. Most travelogues are leisurely and fairly long. So next you will need a short, snappy film. Your audience ought to be relaxed by now and ready for a laugh. So perhaps a comedy would fill the bill, and monochrome would make a good complement of the earlier colour film. That is how you should try to balance your programme—each film leading naturally to the next. A long film should be followed by a much shorter one; films on similar themes should be set well apart in the programme.



The workings of a projector are shown to Chris Chattaway by Finchley A.C.S. members. But there's much more to good projection than knowing how to keep the wheels going round.

When considering amateur shows for your family and immediate circle of friends, I would urge you to include at least one personal film of your own making. Quite apart from its content, the family film has the advantage of making your whole performance "different" in the sense that it is not a carbon copy of your local cinema.

The place of the personal film in your show is of first importance. The best spot for it is probably immediately before the interval because it is bound to set tongues wagging, leading on, perhaps, to the technically-minded inspecting your camera and projector and discussing costs of our hobby. And it will give an opportunity for Mum to launch into a series of totally irrelevant anecdotes. Also, an interval after your own film ensures that the professional films which follow do not diminish its appeal.

One amateur film in a two hour home show is enough for me, but it's all a matter of taste: it is for you to set the limit. Many amateurs run nothing but amateur films and contrive to give their audience a thoroughly entertaining evening. But whatever the programme, let it be flexible enough to be shortened if needs be. When your guests keep looking at the top reel, that's the signal to cut.

Many libraries advertise in A.C.W. so you need never be short of suitable films. In addition you can select a number of professional films which are available free—but



Few things more spoil a show than bad cuing between the projectionists and the curtain and light operators. But this point seems to have gained the close attention of Leicester and Leica, C.C. Here two of the projection crew await the signal for the start of the Society's Ten Best show.

choose carefully. Some clubs also offer their productions for personal hire. And yet other club productions can be obtained through the I.A.C., though many of the titles are decidedly ancient.

Broadly speaking, I think you will find it pays in the long run to find a good library and then stick to it. As a regular client you can expect better treatment than the chap who dodges from one to another. Few amateurs will exhaust the supply of films from one source, and it will pay you to be well known to a single firm at Christmas time, when films are in great demand, or if you want a programme at very short notice. I have more than once phoned my dealer just before closing time and he has left out a complete programme of films to be picked up from a nearby tobacconist's kiosk later the same evening. That's the sort of service you can hardly hope to enjoy as a new subscriber.

The First Job

Putting a film on the projector and then switching it on is only the mechanics of the job and requires little skill. It is your patience and expert knowledge in the preparation of the show that count. Let us suppose all your films have been delivered by the postman and you are getting ready for the show. First job is to assemble the films in their correct running order so that you can get them on and off the screen with a minimum of delay.

If you have the opportunity, put two or more films on a single reel so that they can be projected without a break. I frequently borrow the school's projector which takes 1,600ft. reels, for, no matter how few persons may be coming to my home show, I make a point of splicing the films together so that a single interval only will be required. On my own Specto two short subjects frequently go on to one reel to provide a change of tempo between two longer films.

Long leaders and trailers are desirable for the protection of films when lacing and unlacing the projector. I know one amateur, indeed, who splices at least 20ft. of yellow leader before each of his personal films. With Kodachrome at its present price—to say nothing of damage to irreplaceable shots—it is better to chew up leader rather than one's personal films! But leaders and trailers between consecutive films on a single reel are an abomination and should be removed before the show.

If you are projecting without screen curtains, the "End" title of one film should be spliced directly on to the opening title of the next film. With curtains, I usually have about one foot of black leader between films, which allows for any error in working the curtains. Some amateurs also splice a few inches of yellow leader between films so as to speed up the job of breaking down the programme after the show. Personally, I punch a hole through the black leader. This serves equally well but, of course, I have to remember to keep my hand over the projector lens as it runs through the machine.

To Splice or Not to Splice?

It is customary to return library films unre wound. Broken splices need not be repaired; they should be marked with little slips of paper inserted between the turns of film and protruding through the edge of the reel. No charge will be made for reasonable repairs, the libraries preferring to do their own. With films from amateur clubs, the Federation and similar sources, the librarians are amateurs like ourselves and are not paid for their services. In such cases, I recommend you to repair splices and so on yourself, and to be especially careful to return the films on the correct spool, rewound ready for projection.

Apart from the special case of commercial films, it will pay you to repair broken splices immediately after the show so that the films are ready for projection whenever required. During projection, you can slip in the little pieces of paper, without stopping the projector, to identify not only those splices which have actually broken apart but also any that made more noise than usual when passing through the machine. Many badly joined splices may hold for a dozen projections and then break apart at the thirteenth showing. It is a pretty safe bet, however, that you could

have *heard* the damage long before the splice finally broke apart.

Making a good splice requires more skill than most amateur projectionists give credit for and only practice makes perfect. The trick is to close your splicer with the minimum of delay as soon as the cement has been evenly applied. It is equally important to hold the splicer closed with a firm pressure for at least five seconds, and preferably for ten. Film cement is a solvent and *not* a glue. If it were a glue an excess would probably cause little harm to the surrounding film but, as it is a solvent, extra cement seeping from the splice will partially dissolve the adjoining film and so weaken it.

Penny Paint Brush Will Do

Everyone will have his or her pet method but, personally, I prefer to apply the cement with a penny paint brush which I throw away as soon as its bristles become clogged. Careful scraping of the emulsion from the film base is essential. Insufficient scraping leaves little islands of emulsion that prevent the cement from doing its job properly, while over-scraping weakens the film. Scrape slowly, apply the cement and close the splicer quickly; then slow down again to hold the splice under pressure, and finally examine the join and wipe it clean. Success is very much a matter of tempo: slow, quick, slow, slow.

Having joined two films together, be sure to double check that they are the right way round and right side up. With films coming from several sources, and intermixed with your own original reversal or colour films, you cannot take too much care over this. You will probably find the emulsion first on one side, then on the other during the show, which means the lens has to be refocused during projection. When two films have to be spliced base to base it is not essential to scrape the splice for a single showing. If you have titles in your personal films, however, scrape the films to thin the splice and remove any traces of black backing on the film base, so making a more permanent join.

Cleaning Routine

Films should always be cleaned carefully before projection, and for this you will need a rewind board that will take two reels. It is not essential to have geared rewinds but it is helpful if you can afford them. Use light coloured velvet or a soft "Selvyt" cloth to clean the films—but never use black velvet, which hides hard specks of dirt that might damage the film when pressed against the emulsion. The cloth should be folded twice so that the hems cannot come into contact with the film. For general cleaning, a dry cloth should be folded around the film and held in a loop as the film is pulled between the folds. No pressure is required and if you are cleaning a 1,600ft. film, you should stop now and

again to bring a fresh section of the cloth against the film. At all times avoid scratching the film with dirt collected from the preceding sections.

If the film is really dirty, it should first be lightly cleaned as described. A second cleaning should follow with the cloth damped in CTC—carbon tetrachloride. Rather firm pressure should be applied to the cloth so that the film is dragged between the folded cloth. CTC dries quickly upon contact with the air, and the speed of rewinding should be adjusted so that the film is dry just as it enters the take-up reel. The wider spaced your rewind arms are, the quicker you will



It's all part of the show—the production stills to reinforce the audience's interest in the programme. This display was prepared by Leicester and Leics. C.C.

be able to clean your film. Frequently stop and change the cloth, applying fresh cleaner as you do so. Kodachrome film should not be so cleaned more than absolutely necessary.

In my previous articles, I have suggested a test piece for you to practise so as to perfect your projection technique. Here's another: you will find that about half your broken splices occur after the film join has passed the gate or lower sprocket. An experienced projectionist always has an empty reel just beside his projector so that he can whip off the half filled take-up reel, catch the film as it comes off the lower sprocket and then thread it quickly on to the spare take-up reel. This is done in darkness without stopping the show. If the film breaks before it goes over the final sprocket, it has to be wound manually on to the take-up reel rotated on a pencil held just below the machine. In either case, it pays to use a reel with a large centre core and preferably light in colour so you can see to thread it easily in dim light.

If you want to try it for yourself, be sure to use junk film. Set the projector to its slowest speed, and do it first with the room lights on and the projector lamp switched off. Increase the speed a little more each time until you feel ready to have a go by the spill light from your projector alone. It is by no means as difficult as it sounds.

- **Filming a Model Car**
- **Shooting a Motor Cycle Scramble**
- **Only One Customer for Stripe**

By DOUBLE RUN

For a shot in the 8mm. Magical Moments, Belfast Y.M.C.A. Cine Society made use of visitors to their club room.



8mm. MISCELLANY

If you wished to film a model car moving, there are at least four ways to do it. You can make a large number of single exposures and move the car a little way between each frame or pair of frames. (The distance you move it depends on how fast the car is to appear to travel.) This method gives absolute control over the car, but, if you have no single picture device, you risk exposing two or three frames at a time, even though you set the camera to run at its slowest speed and give the starting button the quickest possible jab. If you do expose more than one frame at a time, the effect will be spoiled; camera motors take time to attain their full speed and the first frame invariably receives a longer exposure than subsequent ones. So the density of your shot might vary alarmingly.

A second method is to use a model car that incorporates its own motor. If it moves too fast, you can slow down its screen movement by using a faster camera speed. The third method is to pull the car along by a piece of thread. But, even if the colour of the thread blends with the colour of the background, it is not always easy to conceal it.

The fourth method is one of which I have only recently heard: arrange the model on a sloping surface and tilt the camera until the scene through the viewfinder betrays no sign of the slope. Then release the car and it will run downhill of its own accord although, in the film, it will appear to be moving along a flat surface. Its speed can be reduced by shooting at a fast camera speed. The one drawback, of course, is that the car will gather speed as it moves.

If you have no single picture device, you will probably secure the best results by a

combination of two or three of these methods. If you have a single picture device, there is no limit to what you can achieve. Remember, though, to use smaller apertures for single frame than for 16 f.p.s. shooting.

Build Your Movie Round Your Hobby!

The Cup is a 100ft. monochrome film sent to me by Mr. P. Hughes of Lower Walton, Nr. Warrington. It opens, appropriately enough, with a shot of a silver cup on which the main title is superimposed. Then we see the producer's fifteen-year-old son cycling enthusiastically over some rough ground and swerving in through the gate to his house.

He obviously imagines himself to be on a motor bike. This is a very effective way of suggesting his craze for motor cycling and it prepares the audience for what is to follow. Once inside the house, the boy hurries to read a motor cycling magazine. Later, he seems to have turned from it to do his homework, but the camera reveals that, hidden behind his pile of books, is the magazine that he is still reading.

It is hardly surprising that during the night he dreams of a motor bike scramble in which he is the winner. Mr. Hughes describes his dream sequence as rather hackneyed, but I enjoyed it. It is ushered in by shots of a whirling programme, a superimposed cup and by eighteen different sets of three similar frames. Each set of three frames shows the same still photo of a motor cyclist in action, and the order of the different sets has been cleverly arranged to produce an animation effect.

The dream sequence consists of shots taken at a real scramble, inter-cut with ones of the boy on a motor bike. The cutting is skilfully

done. A L.S. of the starters, lined up, is followed by a C.S. of the starter dropping his flag and the boy beside him shooting forward. Then we cut at once to a L.S. of the whole line of starters surging forward. In this way, a convincing illusion is created.

In later shots, however, the effect is spoiled because the boy is obviously riding much more slowly than the other riders. He should either have been filmed at 12 f.p.s. (or, as it was a dream, at 8 f.p.s.) or he should have been shown flashing past in brief close shots which would not have allowed the audience time to notice the speed at which he was travelling.

Take Care With Cutaway Shots

There were some excellent shots of the scramble, but I found two or three of the cut-away shots rather perplexing. These prominently featured the lettering on a van, but, as the owner's name did not mean anything to me, it was some time before I realised that it was a loudspeaker van.

It is correct to cut such shots very short, but if they are only to be held on the screen for two or three seconds, they must be carefully composed so that the eye is attracted to what is most important and is not confused by irrelevances. The horn of the loudspeaker, not the lettering, should have been shown.

After the race, the boy receives his prize (another piece of simple but effective faking) and stands holding the cup and looking at the camera. Then, after another succession of stills and whirling programmes, he wakes up to find his mother standing over him with a cup of tea.

I thought this ending was a little lame. As it was a dream, could not the longed-for cup disappear when he reached out for it, or aggravatingly change into something else? It might suddenly transform itself into the cup of tea that his mother was holding out to him.

Surprise Is the Thing

One often wakes abruptly from a dream and I think an abrupt waking would have been more effective than the rather tedious repetition of the whirling programme shots. It would have taken the audience by surprise and so maintained their interest. As it is, it is a little too easy to anticipate what is going to happen next.

The photography and indoor lighting were good, although I did notice that lamps were reflected in the panel of an opening door. This is a fault that can easily be avoided if only one notices it in time. There were also a few jump cuts.

Remember that action must flow smoothly on from one shot to the next. It is no use allowing the camera to run down in the middle

of a shot, and then imagining that, because you are not changing the camera position, you do not have to worry about matching the action.

If, when editing, you find that there is a jump in the action, you must find some other shot you can splice in to bridge the gap. Make sure that it is a really relevant one or you will merely confuse your audience.

The boy in the film occasionally appears a little self-conscious. This is not so much his fault as the editor's. It is amazing what a difference the removal of even a few frames can make to an actor's performance. If only a few shots were cut slightly shorter, his lack of assurance would never be noticed.

Altogether *The Cup* is an ambitious and impressive film. If you are searching for a suitable story in which to feature your older children, you might well follow Mr. Hughes' example and build your film around your child's main interest or hobby.

Conscientious Editing

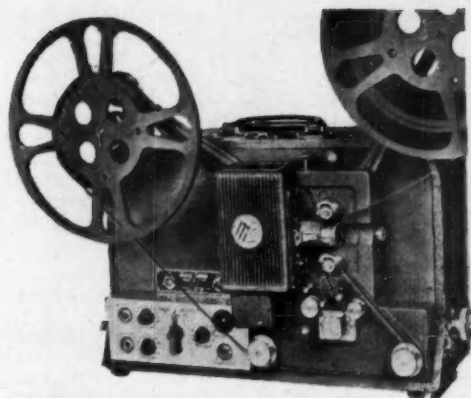
I suggested in a recent issue of *A.C.W.* that Mr. Peter West's film *Sixpence for the Guy* might well have ended with shots of the children being dragged off to bed. Mr. West comments: "Curiously enough, the film as scripted did end with the children being carried off to bed, but the night turned cold suddenly, and the children were whisked inside before we could take these scenes. . . .

"I also agree with you," he continues, "about the too brief appearance of the guy; I did feel that we ought to retain him a little longer, but frankly I just couldn't think of any ideas . . . I have since thought that we might have had the guy jump off the fire when it was lit, beat out the flames on his posterior and then join in the fun with the fireworks. At the end of the film we might see him disappear in a puff of smoke . . ."

This is an interesting idea, but Mr. West would still need to explain how the children



Children are always a safe bet for popular appeal, and in Kensington F.C.'s first production, on *Bmm.*, the two leading roles are played by these youngsters.



Every Family Filmer Would Prize This Stripe Projector

Says Double Run

I was recently able to attend a meeting of the Bristol A.C.S. at which a new member, Mr. Woods (an ex-Secretary of the Canadian Victoria B.C. Amateur Movie Club) demonstrated his Movie-Sound 8mm. magnetic stripe sound projector. This projector, which costs about £100 in New York, was first introduced by the Movie-Mite Corporation, of Kansas City, in 1952.

You may remember that in a letter in the October 1952 A.C.W. the manufacturers wrote, "We should like to offer it on the British market, but we do not see any possibility of doing so in the near future owing to British import restrictions." Certainly, if such a projector could be made available for about £100, there would be a definite market for it.

Business-like

At first glance, the projector vaguely resembles the B.T.H. 401, although it is smaller and lighter. It has a pleasing brown finish and a neat, business-like appearance. It is built into a blimp case, one side of which contains a 6in. loudspeaker. This side is removed and placed near the screen when the projector is in use. The amplifier has an output of 4 watts which is more than sufficient for home use.

The machine is exceptionally quiet-running but Mr. Woods pointed out that it was desirable when recording to take the microphone into another room. The projector runs at both 16 and 24 f.p.s. and, although it is wiser to record music at 24 f.p.s., Winifred Atwell's "other" piano, for example, still retains all its dissonant timbre at 16 f.p.s.!

Mr. Wood's projector is intended for a 60 cycle mains, but in Bristol he has to use a 50 cycle supply. Hence, during the demonstration, the machine was actually running at about 20 f.p.s. when it was set to run at 24 f.p.s. Even so, the quality of speech and music was surprisingly good, although there did seem a slight tendency to drag. Mr. Woods summed up the quality by expressing the view that 8mm. sound stripe compared to 16mm. sound stripe in much the same way as an 8mm. picture compares to a 16mm. one. But, considering the technical difficulties, I found the projector decidedly impressive, and I am told that it compares favourably with a 9.5mm. sound stripe projector.

Stripped of Frills

The makers had obviously striven to keep costs down and had not included unnecessary frills, e.g., reverse action or still picture devices. The 110 volt, 500 watt lamp throws a satisfactory 40in. x 30in. picture, though I doubt if it compares with that of an M8R, Specto or Screenmaster. But what a difference the sound makes! Any family filmer would be delighted

met up with the living guy. Even the simplest story needs a beginning, middle and end.

I had been impressed by the excellent editing of the shots of the firework display, and so I was not surprised to learn how much they had involved: they "were each numbered with grease-pencil, then cut up and hung on a shot-rack over an illuminated panel. A brief description, giving number and type of scene, e.g., rocket, firework, ground or aerial, family group, etc., was then written on a slip of paper.

The papers were sorted out on the table with constant reference to the appearance of the shots, until the end of one shot matched the beginning of the next one as much as possible.

"Sequences were then temporarily assembled with clear Cellotape and run through on an animated viewer to check that the transitions were smooth. I find Cellotape splices a great help as they enable the order to be changed without losing a frame or waiting for cement to harden, but they are useless as permanent splices. The sequences were then assembled by trial and error, inserting an appropriate shot of the family whenever too big a jump occurred... I borrowed a shot of an exploding rocket that I had taken at Battersea Pleasure Gardens."

Agfacolor Speed

The speed of daylight Agfacolor is officially Weston 16, as I stated in the Christmas A.C.W. But a number of amateurs prefer to use a slower rating, e.g., Weston 12. You should discover by trial and error which rating best suits your particular method of calculating exposure. If Weston 16 results in under-exposed shots, amend the speed rating accordingly. This applies to all types of film stock, and is one of the reasons why it is wise to master the use of one type before moving on to another. Some Weston booklets give the speed of Agfacolor as 8, but this refers to negative stills, not to reversal cine film.

Getting to know the properties of the film stock you use is just as important as acquiring complete understanding of the functioning of your particular camera.

to own such a machine. The stripe is put on the outer edge of the sprocket holes. Mr. Woods commented that, although British striping is improving, he has found it to give only a quarter the volume of American striping and it is subject to weak patches during which the volume fluctuates. However, as he pointed out, he is at present the only customer of the British firm which offers 8mm. striping and so they have not had much opportunity for practice!

Some time ago, George Sewell suggested that

8mm. cameras might be used to record club films in production. I recently found another way in which my L8 could help in a 16mm. club production. I used it as a portable viewfinder, and each day, before filming began, went over the location with it. It enabled me to jot down notes on the exact camera position I wanted, or to mark the spot with a small stake, so that no unnecessary time was wasted during the actual shooting. With this careful preparation, we filmed 41 shots in 3½ hours quite comfortably.

News for Siemens Owners

As a number of readers know only too well, the Siemens cassettes were never really designed to be loaded by the customer. However, short of scrapping an otherwise more than satisfactory camera, there is no way these days of avoiding the rather irksome task of rewinding the film from the original spool on to the core and threading the cassette before shooting.

But what procedure do you use when it comes to despatching the exposed film for processing? Until recently I always removed the core, placed the film loose in the can, and wrapped a note around the can saying "Film loose in can—exposed in Siemens cassette" before putting the can in the carton and posting it in the usual way. Occasional cases of slight fogging I blamed on my own carelessness in loading or unloading.

Kodak Courtesy

When 100ft. which had been loaded and unloaded in a darkroom was returned from Kodak seriously fogged, however, I began to wonder whether I had always been at fault. After all, Kodak's rapid routine processing obviously provides for films returned on Kodak spools, so it was understandable if loose film did sometimes lead to disaster. I pointed out that this time the amateur's war-cry of "It must have been the labs." seemed justified, and asked whether a safer method of despatching film used in cassettes could be suggested.

Kodak, with their usual courtesy, replaced the 100ft. of fogged film free of charge and asked me to wait before returning it for processing while they investigated the best

way of ensuring that Siemens owners obtained satisfactory service. Shortly afterwards they gave detailed instructions on the best method of despatch. The following quotations will save Siemens owners the annoyance of having their film fogged through no fault of their own.

"In the majority of cases Siemens cassettes are reloaded with films taken from either 50ft. or 100ft. daylight loading spools. It is usual to remove the extra footage allowed as leaders and trailers to enable the films to be loaded into spool type cameras in daylight. It may be possible to load the Siemens cassette with slightly more than 50ft. of film, but this is dangerous practice, because there is very little room to spare for any extra length.

"... We suggest that the best method of sending such films for processing is to rewind the exposed film on to the spool on which it was purchased. This will ensure that the film is protected against fogging, although the absence of a leader strip would make the outer convolutions vulnerable to fogging. It is, therefore, further suggested that the spool on which the film has been wound emulsion-in should be sealed in the film container and placed in the carton in which it was purchased.

"The outside of the carton should carry a notice asking that the film be opened in the darkroom only, and stating that it is without leader and trailer strips. It may also be advisable to say something to the effect

that it was exposed in a Siemens camera.

"... An alternative method is to send the film for processing in the Siemens cassette in which it was exposed, enclosing a note with it asking that the cassette and all movable parts of it be returned with the film. There is, however, a risk in doing this, because one of the parts comprising the cassette may be lost, thus rendering the cassette useless.

Don't Splice

"... One word of warning: if two cassettes are loaded from a 100ft. length of film, it is essential that the two separate lengths are sent to us separately, or wound on the original 100ft. spool without splicing, as a splice comes apart in the processing baths, ruining the film for some length on either side. The notice on the film carton should contain information to the effect that the film is in two parts and is not spliced."

My own attitude to these instructions is mixed. Rewinding the film back on to its original spool will be something of a nuisance, and there's not much room on a 50ft. carton for all the notes required.

On the other hand, I won't be using 50ft. spools any more, because Kodak have recognised the special circumstances involved in loading Siemens cassettes and have agreed to process 50ft. lengths cut from 100ft. spools. Moreover, their remarks about overloading the cassette with leader and trailer lengths may very well explain the jamming so many of us Siemens users suffer—and if Kodak have solved that problem for us we're much obliged!

LYNX



Walthamstow A.C.C. shoot a scene for *An Actor's Life For Me* on the stage of a local theatre—conditions under which the services of a good A.D. are well nigh essential.

Assistant Director Wanted!

By GEORGE H. SEWELL, F.R.P.S.

Ponder on the fact that attached to almost every professional production unit there is an assistant director. Like the army lance-jack, he has an unenviable position part way between the top and the bottom, taking the kicks from those below as well as those from above. Very often he does not even get a credit title on the film, but his work can do a great deal towards the success or otherwise of the film.

Not so long ago I worked on a production that had a first-class A.D. We were a heterogeneous crowd—a good many film units are—and all film people are slightly "difficult", especially when they work under one another's feet eight or ten hours a day for several weeks, and then perhaps all live in the same hotel. Yet that particular production ran like clock-work; incipient irritations were stilled by a tactful word, everyone was kept informed all the time of what was going on and warned in good time to produce, or do, some particular thing.

The director (myself), although he sometimes had unavoidable waits for facilities, always had the feeling that everything was being done to provide what he needed, and he was shielded

from the necessity of dealing with problems outside his own immediate field of interest. The good work of that invaluable young A.D. probably saved the production company several days' shooting time and some hundreds of pounds.

But, just as important, everybody else was saved a lot of frayed nerves. The director, in particular was able to concentrate entirely on his job. As a result, he often discovered, by direct observation, new possibilities and angles that could not have occurred to him when he was considering the subject at the scripting stage.

I was reminded of this when watching an amateur group at work recently. The usual mass of unco-ordinated activities went on. The enthusiastic "technicians" hung lamps, but with only the vaguest ideas of what was wanted. Cameramen discussed lenses, tripods and cameras and film speeds and, later on, got in everyone else's way taking exposure readings of a scene the arrangements for which bore little relation to the actual shooting conditions.

The "artistes" hung about endlessly without any information, and wasted time that could have been employed in trying on costumes and so on; later they drifted aimlessly about the set, getting in the way, or giving up from sheer boredom. Worst of all, the director, who had been the target for questions about this, that and the other, and not infrequently had had to help with lighting and other things, could give very little attention to the characterisation and handling of his scene and the people in it. So, ultimately, the shot was virtually directed "off the cuff".

Then I thought of the order-out-of-chaos which could have been brought by somebody acting as an assistant director, who would have kept people informed, and have disciplined the technicians and artistes so that they integrated their jobs instead of doing them across one another; and, above all, who would have prevented—repeat, *prevented*—the director from thinking about anything but arranging and directing his scenes. The job would probably have moved fifty per cent. faster and been very much better as well.

Thanks, Pals! It was very nice to have Mr. Moran's letter of thanks—and those others which came to me through the post. But I am afraid I was credited with greater virtue than I possess, for the answers do not always come by return, particularly when I am away on location. But I try my best.

In my turn I am most grateful for readers who have on a number of occasions gone to considerable trouble to pass on to me helpful tips or to put me in possession of useful information. As long as that sort of mutual helpfulness goes on, we need not despair of the future.

Do you Always Need a Framework? I hope *Double Run* will forgive me if I suggest that the reason for the partial non-success of his two films of children at camp may be because he was not really clear in his own mind exactly what his film was to be about. He began by postulating that the camp itself was not of sufficient interest to carry the picture and that it must have a framework on which the sequences could be hung.

There, perhaps, is where he went wrong. For, judging from his descriptions of the two films, both seemed to fall between two stools. They were neither wholeheartedly about the camp nor about the boy. Personally, I should think that the camp, and all that it stood for, was of considerably greater interest than any single boy or person who attended it. By research, thought and planning, that purpose and its accomplishment could have been made a much more potent thread of interest.

Using a boy's activities or reactions as the thread is much easier to do, most probably, but it tends to draw the attention of the audience away from the main theme—and incidentally draws the attention of the film maker away

from the main theme also as he juggles with various methods of getting back to the player.

It tends to make the film episodic, whereas if the camp and its purpose are the connecting link, incidents can be made to flow into one another with great plausibility. When an individual is used as the link, time-lapse problems are increased, but if the purpose is to survey the life of the camp as a whole, chronology need not enter into the subject at all. Visual analogies can be used to lead from one situation to another and emotional appeal built up by juxtapositions that would be impossible had consecutive time to be considered.

Foresight, Determination, Wisdom. Sidney Reed, of Kingston and District Cine Club, was a prize winner in one of his club's competitions with one of the most pleasing holiday and travel films I have seen for some time. I was most interested in his titles which were, in each case, superimposed on an appropriate colour background taken at the location of the sequence. Mr. Reed did this by selecting a suitable location and then, at the beginning of a fresh reel of film just loaded into the camera, he shot a ten second scene (remember that, only ten seconds, so he had to keep his titles terse and pithy). Each reel was carefully numbered and labelled and later on he rethreaded the reels one by one in the camera (the right way round, of course), put the camera on his titling bench before the appropriate title and, by single frame exposure, superimposed the title wording on the central six seconds of the shot, including a one second fade in and out at each end.

The third word in my heading refers to a remark Mr. Reed made when he told me how the roughly joined sequences were shown to the family shortly after the film came back from the processing station. "But, of course", said Mr. Reed, "all the real work came along afterwards!" Ponder that, makers of personal films!

Ring-a-ring-a-Toadstools. I hear that Gerry Potterton, who was leading man in John Daborn's pixilated comedy, *Two's Company*, has joined Norman McLaren, of the National Film Board of Canada. Pixilation was the technique first used by McLaren in *Neighbours*, and Gerry has joined him to play the lead in another film in this genre. Unlike *Neighbours*, it will explore the comic possibilities pointed by Daborn's film.

Round and round they go, just like gnomes around a witches' circle! What does it matter who first started it so long as there are experimental minds in the film world? It is of no consequence whatever if they receive inspiration from each other. None of us works in a vacuum, and there is probably not a single one of the world's great composers (to turn to another art, for a moment) who has not similarly "borrowed" themes and ideas from his predecessors and contemporaries.

They're All After Sync. Sound

What is the best and cheapest way of adding sound to visuals? Unfortunately the best way is seldom the cheapest, but the search goes on—everywhere. In Australia, says a visitor from down under, sound has become almost a necessity for self-respecting movie-makers. He wanted details of any 8mm. viewer/editor with built-in footage/seconds indicator because, he says, "everywhere you go in Australia you're expected to produce films with sync. sound. The standard's so high you simply can't do without a measuring device".

Certainly the films entered for the current Five Best of Australia, run by the Victorian A.C.S., emphasise this trend. Of the 23 films submitted, only two lacked sound of some sort. But to get the matter in the right perspective, it is as well to point out that an entry of 23 is a very small number by our standards.

Electronic Control

Greatest attention seems to be paid to achieving sync. with tape. A New Zealand enthusiast claims outstanding results by mechanically linking his projector and recorder motors and controlling starting and stopping electronically. His tape recorder, described in *Christchurch M.C.'s* magazine, carries an extra record-playback head, set at an angle of nearly 90 degrees to the usual heads.

Before making a commentary, he records a 50 cycle signal on the tape from an extra head.

When the recorder is started up for recording, this 50 cycle signal is picked up by the extra head and amplified sufficiently to start the synchronous motor; at the same time it operates a relay which starts the projector. Thus, provided the projector is threaded up to a given cue, the tape and film will start in step.

During recording, this 50 cycle signal continues to operate the synchronous motor which has sufficient power to assist or retard the projector to keep it in sync. throughout the entire film. At the end of the film, the extra signal finishes, the relay shuts off the projector and, as there is no more 50 cycle signal to be fed to the synchronous motor, it also stops, and the whole unit shuts down.

Interference from the signal track is reported to be negligible. In the event of the recorder, which is powered with ordinary shaded-pole motors, running below normal speed, the whole unit accommodates itself to the tape speed and remains in step regardless.

From Brussels comes news of a very simple but ingenious aid to sync.: the Stabilospeed which, fitted to the projector in a few minutes, stabilises

its speed at exactly 16 f.p.s. The Stabilospeed motor drives a sprocket attachment which is fitted above the projector feed sprocket. Between the Stabilospeed sprocket and the projector sprocket is a guide roller mounted on a sprung metal arm, and this arm connects to a resistance mounted in series with the projector motor.

The projector and Stabilospeed are started together by a common switch, and if the projector is running slower than the attachment, which always runs at 16 f.p.s., the film between the two sprockets slackens. This allows the guide roller arm to spring upwards, making the other end of the arm operate the resistance and so accelerate the projector motor. If the projector sprocket is running too fast, the film between the two sprockets becomes taut, forcing the guide roller arm downwards, and so increasing the resistance and reducing the motor's speed.

8mm. Attachment

Bauer's solution to the problem of giving 8mm. a voice is to use separate tape instead of striped film. Their magnetic sound attachment for the Pantalex 8mm. projector is housed in a separate case, with a regulator for automatic synchronisation of the speeds of projector and attachment, the latter itself keeping constant speed. By separating sound unit and projector, they claim that excellent tone can be guaranteed since the attachment will operate at the usual tape speed of 7½ in. per second.

Where to See the 1953 Ten Best

Bradford. 23rd. Feb., at 7.30 p.m. Presented by Bradford Cine Circle at Southgate Hall, Thornton Road. Tickets 1s. 6d. from A. C. Whitehead, 58 Pasture Lane, Clayton, Bradford.

Berkhamsted. 25th Feb., at 7.30 p.m. Presented by Berkhamsted Amateur Cine Club at St. Peters Hall, High Street. Tickets 2s. from Miss B. M. Nethercot, 46 Meadow Road, Berkhamsted, Hertfordshire.

Skegness. 25th Feb., at 7.30 p.m. Presented by Skegness Photographic and Cine Society, at the Baptist Church Hall, Beresford Avenue. Tickets 1s. 6d. from J. Calladine, 142 Drummond Road, Skegness.

Montrose. 28th Feb., at 7.30 p.m. Presented by Montrose Photographic Club at the Melville Hall. Admission by programme 2s. from J. C. Anderson, 85 Bridge St., Montrose, Angus, Scotland.

Dover. 1st Mar., at 7.15 p.m. Presented by Dover Film Society at D.H.B. Social Club Hall, Slip Passage. Tickets 1s. 6d. from Miss J. M. Simmonds, 1 Knights Way, Dover, Kent.

Worthing. 12th Mar., at 7.30 p.m. Presented by Silsax Miniature Theatre Society, at Worthing Youth Headquarters, Portland Road. Tickets 1s. from P. R. Everett, 71 Greenland Road, Durrington, Worthing.

Pontefract. 16th Mar., at 7.30 p.m. Presented by Pontefract & District Amateur Cine Society at Wordsworth's Cafe. Tickets 1s. 6d. from Green's Photographic Shop, Salter Row, Pontefract.

Hertford. 18th Mar., at 7.30 p.m. Presented by Hertford Grammar

School Cine Society at Hertford Grammar School. Tickets 1s. 6d. from H. W. Martin, The Grammar School, Hertford.

Kingston. 19th Mar., at 3 p.m. and 8 p.m. Presented by Kingston Cine Club at Public Library Lecture Hall, Fairfield West. Tickets 2s. from A. C. Seward, 6 Southmont Road, Esher, Surrey.

Hemel Hempstead. 24th Mar., at 7.45 p.m. Presented by West Herts. Visual Aids Group at Southill Primary School Hall. Tickets 1s. 6d. from G. J. Sweetman, Southill School, Hemel Hempstead, Herts.

Sevenoaks. 25th Mar., at 8 p.m. Presented by Sevenoaks Cine Society at Kings Hall. Tickets 2s. 6d. from Miss B. Rainey, Dalegarth, Oak Lane, Sevenoaks, Kent.

Truro. 25th Mar., at 7.30 p.m. Presented by Truro Film Society at S.W. Gas Board's Lecture Hall, Boscawen Street. Tickets 2s. from W. Solomon, 7 Trelawney Road, Truro, Cornwall.

Aberdeen. 31st Mar., at 7.30 p.m. Presented by Aberdeen & District Cine Club at Y.M.C.A. Union Street. Tickets 2s. from H. Kelman, 30 Camperdown Road, Aberdeen.

Harwell. 31st Mar., at 7.30 p.m.; 1st Apr. at 8.30 p.m. Presented by Atomic Energy Research Establishment Camera Club at the A.E.R.E. Social Club. Tickets 1s. from R. Hall, 1 Kennet Rd., Chilton, Nr. Didcot, Berks.

Crawley. 13th Apr. at 7.45 p.m. Presented by Crawley Film Society at Crawley Parish Hall. Tickets 2s. from Frank Owens, 14 Steyning Close, Northgate, Crawley.

Lancaster. 14th Apr. at 7.15 p.m. Presented by Lancaster Photographic Society at the Lecture Theatre, Public Library, Market Square. Tickets 1s. 6d. from G. L. Robertson, 16 Cheapside, Lancaster.

London, E.4. 16th Apr. at 7.30 p.m. Presented by Aero Film Unit at Mornington Hall, The Green, Chingford. Tickets 1s. 6d. from R. F. Eastleigh, 33 Beechwood Park, Snarebrook, London, E.18.

Stoke-on-Trent. 20th Apr., at 7.30 p.m. Presented by Stoke-on-Trent Amateur Cine Society at North Stafford Hotel. Tickets 2s. 6d. from W. H. Kendall Tobias, 714 London Road, Oakhill, Stoke-on-Trent.

Folkestone. 29th Apr., at 7.30 p.m. Presented by All Nations Sports and Cultural Association, at Hotel Wampach, Castle Hill Avenue. Tickets 2s. from E. Hudsmith, 32 Castle Hill Avenue, Folkestone.

Fraserburgh. 29th Apr., at 7.45 p.m. Presented by Fraserburgh Photographic Society at Dairymple Hall. Tickets 2s. from George M. Wilson, Saltoun Arms Hotel, Fraserburgh.

... And Now the 1954 Films

Judging of the entry for the 1954 Ten Best competition is reaching its final stages, and we hope next month to give details of the first performances of the winning films.

They've Got Us Beaten for Picture Quality!

The cinematographer is being challenged on his home ground. Still photographers are showing an increasing interest in the projection of colour transparencies and are producing results that are often a good deal more enjoyable than the general run of scenic films shot on 8mm. Where they score is in being able to provide pictures that are beautifully crisp and clear whereas on 8mm, we are always struggling to maintain definition.

Consider the comparative set-ups. The miniature still camera uses 35mm. standard size cinematograph film, runs it horizontally through the camera, as VistaVision now does, and takes rolls of 20 colour transparencies, each exposure area being 1½in. wide by ½in. deep at a cost roughly the same as for four minutes of 8mm. colour film. When these stills are at the processors, they can be mounted, at choice, in standard cardboard holders or left in a roll, and are returned ready for projection. And, with a mains voltage 250 watts projector, you get wonderfully clear cut pictures 4ft. wide on a matt white screen.

Advantage of larger frame

The crispness and brilliance are due to the comparative frame sizes: the stills are almost 50 times the area of an 8mm. frame, and there is no film shift to endanger register, or shutter to waste part of the light. I would hesitate to show an 8mm. film immediately after a show of these transparencies. It might seem weak after the definition and full colour saturation of the latter.

But I must say that when it comes to presentation, movie men at their worst are in my experience, way ahead of the stills men—so far. The latter are learning, and will provide a certain sort of competition! But they still make most of the classic mistakes—

showing a white screen, focus fiddling, cleaning the gate with the light on during show, or using a wobbly support so that each slide change provokes jitters. Nor do they seem to have heard much about continuity in presentation—let alone compositional continuity. Narrative and compositional clashes abound, and naive faith is placed in the power of spoken comments to link the successive pictures. Thus, an exotic sunset-over-water is casually sandwiched between a view of the fish market and an under-exposed shot of the hotel. "Must keep that one in—it's the only one of the hotel we got." It ought to interest the cinematographer to get to know one of these colour transparency merchants and to hear comments on the comparative merits and demerits of two types of show. For at last the stills man has entered your territory where, in the darkened room, the patients are at our mercy.

Time Your Cutting

Most film editors will agree that the effectiveness of a dramatic cut, and indeed of most cuts, depends, among other factors, upon the projection speed. An example that springs to mind is the appearance of the vast clock at midnight in *Cinderella*, Ludwig Berger's charming film, available on 9.5mm. This appearance is a shade casual at 16 f.p.s., but positively electric at 20 f.p.s. I don't really understand the reason for this, though I suppose it is in some way due to the change in perception rate as the showing speed is altered; but the important practical point is that really fine cutting should be assessed at precisely the correct projection speed.

If you have suffered the annoying experience, which I am sure few film editors have escaped, of carefully cutting a sequence and then finding it inexplicably dilatory on



You like to play around with the odd experimental shot but find it difficult to make a place for it in your film? Then exercise your skill on throwaway sets (see "Chance to Experiment" opposite). This frame enlargement shows how such a shot was used to establish the right mood at the moment when a letter-awaited with trepidation—was handed out from the morning mail. There was side and back lighting, but none from the front, and a bold chiselled effect results.

the screen, it may possibly be due to your technique in using an animated viewer. The use of these excellent aids is increasing, but they do have the potential drawback that it is very easy to pull film through them a lot too fast. If you habitually pull through at, say, 18 to 20 f.p.s. compared with your showing speed of 16 f.p.s., then many of your cuts will look decidedly more brisk in the viewer than on your screen.

I suggest that a check on this point is very well worthwhile. Ever since I discovered the implications of such errors in using the animated viewer, I have made efforts to err, if anything, on pulling film too slowly when viewing, for one's editing is seldom too slick.

Chance to Experiment

Throwaway sets, used perhaps in only one shot, are an accepted feature of professional films, but are seldom seen in amateur work. They are used to add fullness or variety to linking action which may be a little too weak to stand on its own. But they can also provide interesting opportunities for using out-of-the-rut lighting. If, for example, you need to bridge a shot of someone going from one room to another, you could cut in a scene on the stairs or at the door. And with such shots you could, without being accused of being bizarre or highbrow—or of running the risk of confusing the audience—depart from flat, all-over lighting and enjoy a real splash of accent light.

You have a great deal of freedom, for problems of matching seldom arise, and seldom is there any natural feature that dictates the direction from which the lighting would be expected to come. So why not go through that new scenario and mark a few shots for such treatment? An example of a foot-of-the-stairs shot is shown opposite.

Let's Have Trade-Marked Leaders

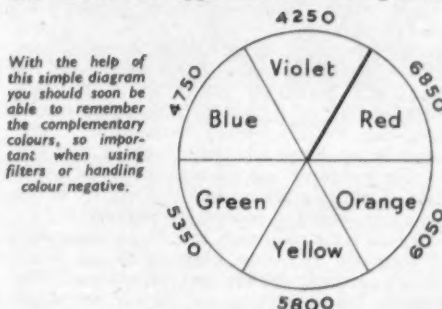
Long years ago, films processed by the leading makers always came back with a leader carrying the firm's trade mark. One recalls the diamond-enclosed Agfa, the encircled Gevaert, and the deeply blue-tinted Kodak. And, although Pathescope returned their films in closed reels without leaders, those processed in France and, I believe, in this country in the middle 1920s, had the Pathé cock trade mark on the few inches of film connecting the camera film to the reel core.

There are three reasons why I am sorry this custom has lapsed. First, it is more colourful than the present practice of supplying fogged camera film or blank film—though the latter is useful. Second, I like manufacturers to place their mark boldly on their goods and services; it promotes pride in product, and such pride influences quality. Third, it is not unreasonable to give a credit in one's picture to the film maker and processor, as many Continental feature film

producers do. And how more neatly can this be done than by using a foot or two of their own trade mark title? The ideal would be a leader comprising blank opaque film for the first half, with the trade mark on the second half. One would then acquire ample supplies of both types, and would—for the time being—be satisfied!

Remember the Colours

Those who find it difficult to remember which are the pairs of complementary colours may find the diagram below, in which these pairs are set out, a useful aid to memory. It also shows the approximate wavelengths of



light of these colours, in Angstrom units. To read the diagram, you merely note that colours in opposite segments are complementary, e.g., red and green.

One needs this information chiefly in two cases: with filters, since a colour filter darkens the rendering of its complementary colour when used with monochrome film; and in colour processes in which the negative colours are complementary to those of the positive—for example, you expect the blue sky of the positive to be represented in the negative by its complementary colour, orange. The circular disposition also helps with in-between colours: thus, if the negative has a yellowish-orange sky, then you will expect the positive rendering to be a violet-blue.

Screen Distance

I like my picture to just fill the screen. The distance from projector to screen is therefore critical. This can mean a lot of wasted time when giving shows away from home, so I used to use a very simple form of range-finder to fix the distance.

The simplest method, however, is to have one piece of electric flex with marks on it near the ends so that it becomes a "one-distance" tape measure for the distance from projector to screen. The flex which I used for this purpose was, in fact, the speaker lead from projector to screen.

A simple method of marking the flex is to wrap a piece of self-adhesive tape round it. It is best to tie on the tape with thin string. Otherwise after a year or so the adhesive perishes and the tape may slip.



exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

RECORD ACCOMPANIMENT

Sir,—John Daborn's appeal to your readers for another copy of the ancient and long-discontinued Columbia recording of Tchaikovsky's "Valse des Fleurs" to which his film *Floral Fantasy* was cut and synchronised, prompts me to enquire (impishly, no doubt, but nevertheless justifiably, I feel) why he chose this particular recording in the first place, instead of one of the innumerable more up-to-date (and better) recordings. Presumably when he set about making this film he was aware of the possibility that it might make Ten Best grade, and that copies of the recording would therefore be required.

Would it be too much to ask that producers of potential Ten Best films in future would consult record dealers or experienced discophiles before picking on certain recordings to accompany their films, so as to ensure that the Ten Best cue-sheet will contain only popular and currently-available discs? Or at least give details of a not easily-identifiable title, so that in the event of it being unobtainable, an alternative version may be chosen without a lot of hunting through catalogues, libraries or dealers' stocks?

Ever Heard of LP?

I might add that I am entirely in accord with the view, expressed by John Huntley in his article in the same issue, that a lot of changes in the musical pattern should be avoided when selecting sound accompaniment for films. Those long lists of records given on Ten Best cue sheets could do with careful pruning in future as much in the interests of the films themselves as in those of the unfortunate operators and exhibitors who feel obliged to provide them regardless of the trouble and expense involved.

Have none of the Ten Best producers yet heard of LP (Long Playing) records? I know it is difficult to pick out a portion of the music on a microgroove record, but surely the accuracy possible with the ordinary 78 r.p.m. records is not really necessary. In my opinion the outstandingly better quality of LP recordings more than compensates for the synchronisation difficulties they provide. The advantages of LP records for films may be summed up as:

(1) Greater variety of better-played and better-recorded music; (2) Smoother flow of accompaniment, no abrupt changes of tempo or key, except of course, as intentionally and

properly provided by the musical score itself; (3) Twin-turntables, though still desirable, are no longer *essential*, and there is less risk of the occasional but inevitable *faux pas* on the part of the operator—especially when borrowed records, which cannot be prominently marked, are being used;

(4) Greater *availability* of such records which are fast taking the place of the 78 r.p.m. discs both on dealers' shelves and in record-collectors libraries; and, finally (5) Greater indestructibility. If Mr. Daborn had chosen one of the many flexible vinylite LP recordings of "Valse des Fleurs" for his film instead of the brittle shellac 78 r.p.m. record that he did, it is unlikely that he would now be reporting this unfortunate breakage!

CORK.

J. B. HAYNES.

KODACHROME FILTERS

Sir,—The letter from Brian Gibson (Jan.) will probably prove useful to readers who wish to use filters with Kodachrome, though it would be an advantage if Mr. Gibson would write further. While there should be no difficulty in deciding when to use correction for dull light, or early morning and late evening light, there may be occasions when the change in colour of the light is less apparent, yet would produce a positive that will not match shots taken in, for example, mid-day sunlight.

Personally, I had no trouble in obtaining the correct filters, although the designations had been changed. (I received them within 10 days of ordering.) They have produced very satisfactory results, but it would be much easier if we had some simple device that would interpret colour variations from normal sunlight in terms of Wratten filter numbers, in the same way that the exposure meter interprets light intensity in terms of stop numbers.

While referring to exposure meters I would like to put in a word of praise for the highlight system of exposure calculation. The advantages of the system seem so obvious that I cannot understand why reflected light meters are still used. I have used the Smethurst system since Mr. S. S. Francis converted a reflected light Avo meter for me shortly after publication of the first articles by Mr. Smethurst in 1937. This meter still functions accurately although I also have a post-war Avo Highlight meter. The advantages of the highlight system are: (1) The meter gives a

definite reading, and there is maximum deflection of the needle. (2) The meter is unaffected by areas of contrast in the subject. (3) Readings are quickly obtained. (4) One can adjust the meter to give an image to suit one's own requirements, and this image can be reproduced at will. (5) With artificial light the meter can be used to balance the accent lights to give any desired gradation in the highlights and shadows. (6) Having once determined the required image and adjusted the meter to give the "basic" exposure, variations can be made in the knowledge of the result they will produce.

I may have to reject shots at times (I use Daylight Kodachrome) but not because of exposure errors.

SHEFFIELD, 10.

K. G. TOFIELD.

USING 8mm. KODACHROME

Sir,—Some of the experience gained by our club in making and showing our 800ft. 8mm. Kodachrome film of local Coronation celebrations seems to have a definite bearing on at least three of the Jan. letters.

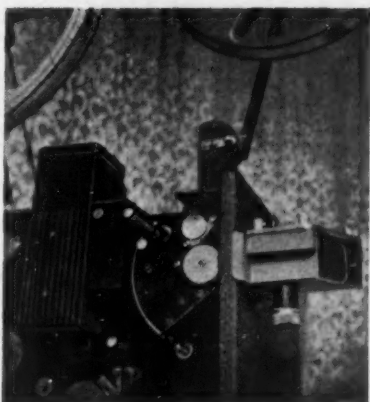
We used five different makes of cameras and four Weston meters which had been carefully checked against each other. Tests had shown that Weston 6 gave the most acceptable colour image on 8mm. but not 16mm. (Weston 8). The 1/3 stop increase gave no colour change but there was a clearer image—a slight compensation for the loss of light in any 8mm. projector as against 16mm.

Near close-up direct readings were taken for daylight shots but the Invercone was always used for indoor Type A shots, against Weston 6. I can only suggest that the sensitivity of Mr. Stannage's meter cell is down or that his camera is running slow. Like Double-Run, I also use equipment identical with Mr. Stannage's.

Silent Splices

I collaborated in the editing of the 25 reels, which, in spite of the Coronation-time rush, never took more than three days to come back from Kodaks. Using a Marguet splicer, the minimum quantity possible of Tricoid was applied to both ends of the film, and the splice wiped after five seconds in the splicer. These splices—nearly a thousand of them—are unbreakable welds and still dead silent in my M8R. Tricoid, with its very different base, seems to make a cleaner splice on Kodak or Agfa film, but Gevaert and Pathe film need the old acetic acid types. Mr. Gray's jumping splices may be caused by partly filled-in perforations. It pays to clear them on one of the splicer pins.

We can fully endorse Mr. Thatcher's letter on 8mm. projection quality. For the seven public shows in rather narrow halls we used a 7ft. beaded screen and an M8R with a new lamp over-run 10 per cent., showing to audiences of up to 250. Definition was



With home-made prismatic lens, Mr. Smith brings wide-screen to his movie shows (see letter below).

apparently superior to some 16mm. prints also shown, and the illumination was adequate—in fact far better than was hoped for. The 500w. Mazda projection lamp is still giving useful service.

New Forest Cine Club,
New Milton.

J. K. FRIEND.

WIDE SCREEN

Sir,—I was interested in Mr. Thomsett's letter about producing films for wide screen presentation using no camera gate mask. I now shoot all my films so that subjects and action are confined to an area which will permit of their being screened in ratios from 4:3 to 2:1, using the home-made anamorphic lens shown in the illustration. A prismatic lens designed to fit my Autoload camera, it will also fit most makes of projector, 16mm., 9.5mm. or 8mm.

I am making a scale model CinemaScope proscenium with motorised curtains and screen masking which can be controlled from the projector switch panel to give standard 4:3 ratio, wide screen (2:1) and CinemaScope (2.5:1). The 7ft. curved screen suits the throw of a 2in. 16mm. lens.

I hope soon to make 16mm. CinemaScope films with full stereophonic sound, using striped film and tape. The projector amplifier can be used for the effects speakers and the main sound channels are fed into a high-fidelity sound system which consists of a high-fidelity amplifier and two-corner cross-over reflex cabinets. I hope to be able to let readers have more details of my experiments later on.

May I say A.C.W. is a fine magazine.

WEST MONKSEATON.

I. P. SMITH.

Sir,—An idea has been buzzing around in my head about the anamorphic lens, and Murray Thomsett's letter in the Jan. issue set me thinking. He says he is about to produce a 10s. version of the anamorphic lens. Perhaps

Mr. Thomsett is thinking along the same lines as myself.

The way I see it is this: CinemaScope is, in effect, a film taken with a wide-angle lens, except that the wide angle is confined to the horizontal plane only, thus giving that squeezed look in the film frame. Now, people who, like myself, are short-sighted, will know that if you hold concave spectacles a little distance from the eyes, the view seen is a wide angle one, horizontal and vertical, and true proportions are retained.

For the CinemaScope effect, we want a lens, or rather a prism—if that is the correct term—that is concave in the horizontal plane only (see illustration). As I have little optical knowledge, and as Mr. Thomsett can afford only 10s., this is the best I can think up. I now leave it to the experts to tell me that it won't work because of focus, light loss, etc. WEST BROMWICH. B. WILKES.

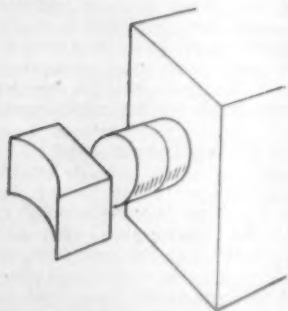
SHORT MEASURE

Sir,—Should not something be done about the length of package films? It varies from 300ft. to 350ft.—never 400ft., which is the 16mm. standard. I have some pre-war 400ft. comedies in my library, but to make a reel up to this length nowadays I have to join on another 100ft. or thereabouts. The same applies to feature films. I have been sent on approval a new copy of a film listed as being ten reels, the price being £30. But instead of 4,000ft., there is only 2,900ft., so the price should be £21 10s. LEAMINGTON SPA. ERNEST J. BRYAN.

400ft. is the capacity of a standard 16mm. spool, and when a film is described as being, for example, of two reels, it means that the film is contained in two 400ft. spools (in the case of 16mm.), with no warranty as to precise length. It would be quite impracticable for every reel of film issued to be of full spool capacity, but while a reel of film can't be sold like half a pound of tea, there is every reason why the precise length of a film in feet should be clearly stated.

SPOOLING 8mm.

Sir,—One small point which I have never seen mentioned by Double Run is that by using standard Cyldon 2,250 foot magnetic tape reels one can get at least 800ft. of 8mm. film on one reel. The top feed spool arm of an M8R will take this, but an extension for the take-up has to be devised and it must be belt driven. OXTED. J. F. P. TATE.



Mr. Wilkes's way of tackling wide screen, using a simple concave lens. The curvature would vary with the extent of the "scope" required (see letter at top of col. 1).

THE YOUNG IDEA

Sir,—Let us assure J. Hall that, though some clubs do not encourage juniors, this Group does—and we know we are far from being alone in this policy. The youngsters are, most often, even greater enthusiasts than some of the old 'uns—and enthusiasm is what cine clubs are made of.

We accept juniors of 14-18 years, but in a case such as that of our young friend, who is obviously an enthusiast, our committee would probably accept yet younger members. We are not in the happy position of being able to accept every youngster who would like to join us, for our accommodation is strictly limited, but when circumstances permit we intend having a complete junior section.

Just one word for the benefit of the wise-heads who can't be bothered with youngsters: ever thought how much *they* can teach *you*? Erimus Research Group, K. M. GARRETT. Middlesbrough.

Sir,—J. Hall has my sympathy. I have seen several films made entirely by youngsters of an average age of 10, and I have allowed two lads to do some filming, the only weakness in which was camera shake (I gave some help with exposures).

I am willing to help any youngster keen to make and project films, but they must firmly understand the value of equipment and respect other people's property. I do hope that J. Hall finds a club or that someone will start one to satisfy his keen young heart.

CINEFILMS AMATEUR SERVICES LTD.
97 Old Hall Road,
Sale, Manchester.

FOR REASONS OF SPACE . . .

Sir,—While agreeing with your footnote to Mr. A. W. M. Horne's letter (Dec.), that an amateur's experience of holiday filming under adverse conditions would stand him in good stead were he whisked off to Mars or another planet in a flying saucer, I nevertheless feel that attention should be drawn to certain facts which are not immediately obvious.

For instance, it is essential that an efficient U.V. filter be used while in space, and on, say, Mars or the moon, where there is little or no protective atmosphere to absorb the copious emission radiating from the sun; it would also be as well to carry a really hefty neutral density filter. Due to the absence of light scatter in the atmosphere, one would find virtually no light at all in the shadows, except that reflected from nearby objects (which could result in some queer colour casts in the picture). For this reason most filming should be done with sun at the back, and/or a reflector used for C.U.s with side lighting.

I think that colour film is most definitely the order of the day, although some fast B. & W. stock should also be carried in case poor lighting conditions are encountered, e.g., on Venus (which is perpetually shrouded in cloud), or at great distances from the sun.

If taken outside the ship, the camera would have to be enclosed in an insulated pressurised container, as it would not react kindly to the great temperature ranges encountered, and the lens might easily shatter under the internal pressure of 14 p.s.i. of any air trapped between the components. Also, as low or no-gravity conditions might make threading difficult, a magazine-loading camera is probably to be preferred. For this reason, also, it might be difficult to hold the camera steady, and a sturdy tripod should be used on "land", while the camera should be clamped to a solid part of the ship under free-fall conditions.

One final warning: under no circumstances attempt to get hand-held shots during take-off, as the high acceleration would undoubtedly cause serious injury, and even possibly damage the camera.

Good luck! I only wish I were going!

FINCHLEY A.C.S.

PETER A. WEST.

ROSY ZONE

Sir,—With reference to Mr. Davis's Diary entry for 30th Oct., the opinion that the Federation Ten Best première two years ago was "a rather mediocre technical presentation" was purely my own (*A.C.W.* published only a few lines from my letter), not that of the St. James-at-Bowes F.U. If I reply to Mr. Davis's comments on *our* show, I should probably put my big foot in it again, but I must say that, duly appreciative though I am of his remark that "the only enjoyable part of the evening was meeting Mr. Conroy himself", it is surely unnecessarily insulting to all the other people to whom he was introduced.

The cine situation here in the Zone is rather rosy. The chap in the next bed to me has a Noris Super 8, and another is buying a Bolex

Query Corner

Sir,—I would like some shots of the *Queen Elizabeth*, *Queen Mary*, and *Caronia* for a 16mm. Kodachrome film I am making about the River Clyde. Is there any amateur in the Southampton area who will take them for me at 16 f.p.s.?

344 Glasgow Road,
Ralston, Paisley,
Renfrewshire, Scotland.

WILLIAM G. FLEMING.

Sir,—I would like to get in touch with other Pathe Webó 9.5mm. owners with a view to discussing technical matters, particularly relating to the magazines, with which I have been having some difficulty.

29 Station Road,
Cramlington, Northumberland.

ERIC H. SADLER.

Sir,—We would like to get in touch with 8mm. moviemakers who could send us films about their part of the world—any country except Australia—in exchange for films taken by us. We own two Eumig C3s and a Bolex B8. We much appreciate *our A.C.W.*

131 Abbotsford Street,
N. Melbourne, Victoria,
Australia.

J. SQUIRES.

W. CARR.

D. LIMBACH.

B8 (£56 here, with f/1.9 Yvar). I am trying to decide between that, a Bauer 88C, four speeds f/1.9, £30 and a Eumig C3 at £45. Film is about the same price as at home, with plenty of Agfacolor and Gevacolor.

If the small unit we are forming can be of any help to readers wanting shots of the district, they have but to write us. Dusseldorf, Cologne and Nijmegen are near by, and we are hoping for a trip to Berlin. We ask only the cost of the stock—and we promise to use a tripod and exposure meter and to send only acceptable results.

Finally, may I join the chorus of praise for *our* grand magazine and add that the first article I always turn to is "A Movie Maker's Diary".

2 M.F.P.S.,

R.A.F., Laarbruch,

2nd A.T.A.F., B.A.O.R., 43.

M. P. CONROY.

(No. 2713256, L.A.C.)

LOTHSOME

Sir,—Some slight confusion seems to have occurred over the Kingsway F.U.'s current productions reported in the January issue. Our Maidens are Loth, they do not Loathe; and it is a statuette of Venus, and not a Venue, that is broken.

The significance of the statuette is too involved to explain here, but the maidens can be inserted in their context:

What men or gods are these? What maidens loth?

What mad pursuit? What struggle to escape?

What pipes and timbrels? What wild ecstasy?

(Keats—*Ode on a Grecian Urn*.)

ENFIELD.

JOHN M. ANDERSON.

Apologies to Kingsway F.U. for our failure to break the statuette of Venus and for supposing 'loth' to have been a slip in spelling—a supposition which most audiences are likely to share. Our recollection of the Ode does not go beyond the first two lines, and we'll cheerfully wager that we're not alone in our ignorance.

Sir,—Thank you for your suggestions regarding my Campro camera/projector. They have enabled me to rectify the faults in the gate mechanism and the film runs through quite smoothly, but I am puzzled about the function of one or two parts which I suspect are for use when projecting. Could any knowledgeable fellow-owner lend some assistance?

123 Peelhouse Lane,
Widnes, Lancs.

J. BURGESS.

Sir,—If any reader has oddments of films featuring children which I could screen for the old folk here, they would be gratefully received. What a fine hobby this is, and what a fine mag!

Farnhurst Old People's Home,
5 Eleanor Street,
Grimsby, Lincs.

ARTHUR TODD,
Warden

Sir,—I was very interested to read in the Jan. issue of the simple equipment required to photograph one's wife and children under water. Can any reader be more practical and tell me how to get my mother-in-law under water without bothering to photograph her afterwards? For obvious reasons I must remain . . .

ANONYMOUS.



At work in a police laboratory. Car chases and gun play have only a very minor part in detection. The fascination lies in the painstaking way in which the police build up their case.

Shooti

Yes, they've plenty of action in them, and the camera work is usually good, but so many amateur film thrillers fall with a resounding crash because of absurdities of plot and situation. Unless you can call on really first class players, don't be misled into trying to show things larger than life! The less lurid theme is much more convincing—and far easier to put over successfully.

Consider crime! Curiously enough, an accurate and true-to-life crime film is easier to produce than the more lurid kind, and certainly it's more convincing.

Crime doesn't have to mean murder. Slaughter is best avoided on the amateur screen. There are, however, simple murder themes which call for only two or three players and nothing elaborate in the way of sets. I must warn you that "simple" is a deceptive word here: such stories demand acting of professional quality, perfect timing and ruthless editing. More about these later.

In real life, murder (in England at least) forms a very tiny part of the total volume of crime. The yearly average for England and Wales is about 130, out of a total number of indictable offences that runs close to half a million! There's a sufficiently fascinating collection of subjects from which to choose without resorting to murder! It ranges from bag-snatching to smuggling and fraud on a grand scale.

Wax Hand

So let us start at the bottom of the crime ladder, and consider some of the forms of minor delinquency which offer cinematic subjects. I have just remembered the (true) story of a woman who many years ago indulged in robberies from handbags in church. She used to sit demurely in a crowded pew with a shawl over her shoulders and her hands folded meekly in front of her. But one of her hands was a wax model, and this left her real right hand free to operate on the handbag of her neighbour under the cover of her shawl. You could make a little play about this as it stands, or adapt it to your own taste.

From bag-snatching to shop-lifting—quite a short step. All big stores have store detectives, both men and women. They're pretty smart: they have to be! Such stores, particularly in

the provinces, are often quite willing to co-operate, when the resulting publicity is not unfavourable.

There are three types of shoplifters: the unfortunate woman who suffers from some psychological disturbance, the "professional" who operates for gain, and the man, woman or child who is tempted to steal something which could not normally be afforded.

The "professional", I think, offers most scope. She (it is almost always a "she") does not operate alone. Between the world wars a gang of shoplifters looted big stores to the extent of thousands of pounds every month



Ex-Chief Supt. Fred Cherril, former head of the Yard's fingerprint organisation. Note: no forest of telephones!

g to Kill



Routine detection : two police officers examine the plaster cast of a footprint.

until at last it was rounded up. It was known as "The Elephant Gang" because the members lived in the Elephant and Castle district of London.

The method of working was to send ahead two or three of the most nervous-looking members. These would make a clumsy pretence of stealing. Each would pick up some article from a counter, look furtively round and drop it again. Reason? To arouse the suspicion of the assistants, who would warn the detectives. Before long, if all went according to plan, the store detectives would be following these apparently clumsy amateurs (who never, in fact, stole anything), and the experienced thieves would be free to carry out their depredations.

How They Did It

From shop-lifting to more ambitious shop robbery. Jewellers' shops are often a target for the specialist thief. Here's how one pair used to operate; it offers a good opportunity for a short film. Thief No. 1 enters the shop and demands to see some expensive rings. None of them pleases him, but when the assistant starts to put the tray away, he sees one is missing. Not unnaturally, the customer is suspect. He indignantly protests his innocence and demands to be searched. Nothing is found on him, and he departs with the manager's apologies.

What has happened? It's quite simple: the customer has taken the missing ring and stuck it under the edge of the counter by means of a piece of chewing gum. A little later thief No. 2 enters and makes some small purchase. While in the shop, he quietly removes the ring from under the counter and pockets it. Of course, this isn't a story in itself, but it could well be the main incident.

By

RICHARD HARRISON

who, as he says himself, "lives on crime and has to make it pay"! He is an author and lecturer on criminal psychology and police organisation, and has gathered much of his information first hand—even to the extent of accompanying a Chicago police patrol on an armed gangster hunt. As a keen amateur cinematographer, he produces for Surbiton Film Players, and occasionally his interest in films crosses his professional work, for he has advised both English and Hollywood studios on police technique. He has also produced radio plays in the U.S. "Crimefighters" series.

Thieves have used many variations on this theme. The "Lady in Mink", a New York "operator" of some few years ago, used to ask for a piece from a show case. "No, not that piece," she would say as she leant over the unlocked case and pointed to another. Her left hand, incredibly skilful under the cover of her mink coat, slipped the key from the lock and took a wax impression. This was later handed to a male accomplice who forged a key and, when the jeweller's shop was busy, found opportunity to use it!

Wax impression . . . that reminds me of a very successful hotel thief who used the technique at his leisure. He would stay at a popular seaside hotel during the off season and make a wax impression of the key of his own room. At home he would forge a duplicate. During the height of the season he would stroll into the hotel, watch the door of his old room until the occupant came out, and then unlock it with his own key and rifle the occupant's baggage. You may see an idea for a not too difficult sequence in one of the above stories. They are both taken from life.

Jewel Robbers

Jewel robberies which are carried out on big country houses are often simpler affairs than you might imagine. Three operators, a car and a postage stamp need be all the requirements. The car (usually stolen) drives to a quite lane near the house. The operator, dressed entirely in black, makes his way alone to the house, climbs a stack-pipe, forces a window and carries out his raid.

Meanwhile the driver of the car sits in the back with the third operator, who is always a woman. If some curious village constable peers in, he finds a young couple in amorous dalliance, and he moves on, quite satisfied. As soon as the operator returns, the proceeds of the robbery are made into a parcel, stamped and dropped into the nearest letterbox, addressed to the thieves' headquarters. The Post Office takes care of the plunder!

Now, if the alarm is raised and the car stopped, the occupants can submit to a search in the sure knowledge that nothing will be found. If you can't see a story yet, perhaps you

will when, later on, I describe how the Police work against such thieves.

Smugglers are an optimistic race, and sometimes they get away with contraband, but sooner or later they get caught. Here are a couple of examples from my files which might serve as the basis for plots. Each was concerned with drugs which are worth far more than their weight in gold in the black market. The first smuggler wore an ordinary woollen vest next to his skin. On the inside of this vest were neatly sewn ten pockets (so neatly that they didn't show from the outside). In each pocket was a packet of marijuana for making into "reefer" cigarettes.

Another Smugglers' Dodge

The second was still more ingenious. An old man at one of London's docks was allowed through the gates to collect firewood. An alert constable noticed that each time he went home, his handcart contained *the same piece of wood*. This piece was examined and found to have a loose knot. The knot was prised out and it was discovered that it had been cut down to a thin disc under which was a hollow; tiny, but large enough to contain a quarter-ounce of cocaine. The old man was a carrier for dope smugglers who were members of a ship's crew. The second idea has always seemed photogenic to me.

Murder? I suppose we shall have to have it! But remember that a murder film badly done is far worse than a hammed custard-pie comedy. In real life it's a sordid business, usually carried out with very little subtlety. You'd be surprised how often the police *know* the identity of the killer within a few hours.

But there is no arrest, you argue. It's one thing to be sure of the identity, and quite another to obtain proofs which will satisfy a jury who, under English law, must know nothing of any criminal record the accused has acquired in the past. To me the fascination of a murder story is the patient, painstaking way in which the police build up their case after the crime.

A police officer holds a vehicle licence under an ultra-violet ray lamp to discover if any alterations have been made to it. How you can fake such a lamp for cine work is explained by our contributor in a later article.



On the screen you build up tension prior to the crime, but don't attempt to show the actual deed unless the story definitely demands it. And, remember, you have a certain responsibility not to portray the horrific if your audiences are going to consist of juveniles or ultra-impressionable people. The close-up of a hand with the fingers slowly contracting can be much more dramatic than a long shot which includes knife or pistol, unless your actors are really in the professional class.

And, speaking from bitter experience, may I urge you not to attempt a court scene unless you really have the space, costumes and players to do it properly. You can, however, as a finale, show a medium shot of the judge pronouncing sentence, and another of the prisoner hearing it.

Murder on a Shoestring

Television has put up three or four murder stories recently, with an economy of sets and players that may well serve as a model for amateur films. One playlet took place entirely in a telephone kiosk. An opportunity for a sound film here, if you use tape and can't rely on a hundred per cent synchronisation.

The second was chiefly set in a bedroom with one or two cuts to an office, police station and nursing home. An invalid wife overhears a murder plot when her telephone line gets crossed. She becomes more and more convinced (and rightly!) that she is to be the victim. The third TV telephone murder play hangs on another crossed line. A dear old lady dials the wrong number, and by this means the police learn the address of a murderer.

Those three plays are all fiction. In the first two accent is on murder and not police work.

In case you think a wrong number which happens to belong to a murderer is stretching coincidence too far, here is a recent story in which the ingenuity of a detective with a telephone beat a persistent burglar.

The scene of the crimes was a country club in the Midlands. Several times a thief had broken in and robbed the secretary's office. Ordinary locks didn't worry him at all, and though the secretary took good care to leave little of value on the premises, it was quite impossible to take all the stock of drinks and cigarettes home

Engaged

By D. LEGGETT



A scene from the Kingsway F.U. film, *What Maidens Loth. We've got the title right this time!* (See poignant story in "Ideas Exchanged Here" in this issue.)

The gage was down, as our punster said. Somebody had remarked that, in their opinion, 8mm. was the ideal gauge for the amateur. A few of us began hastily to converse in louder tones—"Need infra red on a night like this", "Have you ever seen a good film?"—but it was no use. Our writing type had heard. His face bore a look of sheer incredulity, as though he just could not credit anyone making such an indecent remark in his hearing. He opened his mouth. He began to speak, and we hopelessly watched the innocent young thing who had roused him.

"Opinions," said our Author ponderously, "differ."

We were relieved. He must have considered her innocence. We were about to turn to more serious business when one of our members who delights in argument, butted in.

"I'm inclined to agree with our young friend," he said. "These people who think nine-five is the gauge are all the same: unpractical."

"Which people?" asked Electrics. The only thing that he and our Author agree upon is the right gauge. "Which people?" he repeated. His voice was controlled, but his lip curled.

"Of course," said our Director, "it would save a lot of time if everyone used sixteen," and he laughed nervously.

He was ignored. Propelled by some unseen force, the club had miraculously divided into three distinct groups. The eight millimetre enthusiasts, headed by the Cameraman and the argumentative Elder, glared across the room at the nine-five followers, whose champions were our Budding Young Author and Lights. The remainder, comprising those without equipment and the plutocrats on sixteen, clustered around the door, looking anxiously at the other groups in turn.

The young innocent in the third group asked if she had said anything wrong.

"Only ruined a perfectly good evening," said our Director bitterly, "and broken up a perfectly good club. Apart from that, you said nothing that mattered."

But the ranging salvos were being fired

now. "I suppose you know that the operating costs on eight mill. are a third of the costs on nine-five," the Cameraman was saying.

"I dispute your fractional equivalents," replied our Author, "and in any case they must be considered in relation to the difference in capital outlay."

That made the opposition falter for a moment until someone in the back row naively asked: "What's he mean?"

Our Author lost a great deal of the initiative by explaining, "Cameras and projectors." However, he managed to sound very supercilious.

"Cameras and projectors," echoed the Cameraman. "The price difference amounts to no more than the cost of a couple of hundred feet. Besides, look at colour."

"From what I've seen of 8mm. colour, I don't particularly want to," said Lights.

"I know you are referring to my film, *Dockland at Dawn*." It was the Elder who butted in.

"I never gave your film a thought," said Lights.

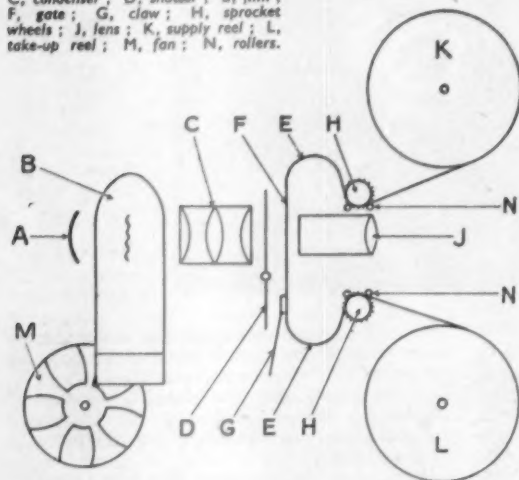
"There is no need to be insulting," said the Elder, flushing at the thought of one hundred and fifty feet of under-exposed colour. "It wasn't my fault. I had to take it then. The place would have been a hive of industry in another ten minutes."

"Gentlemen," said our Treasurer, another 'sixteen' man, "could we not postpone this discussion until another evening? A planned debate would be of more value to our new members."

'Discussion' was a mis-understatement. The back benchers of the militant groups were now hurling insults at each other. The leading protagonists were gesticulating violently. Argument degenerated into insult. Challenges were brandished.

"I'll put anything you care to choose of mine against the best of yours," said Lights to the Cameraman. It was noticeable that our Budding Young Author seemed somewhat reluctant to join in this conversation.

Fig. 1. This diagram shows the working parts of a silent projector. Key to the lettering: A, reflector; B, lamp; C, condenser; D, shutter; E, film; F, gate; G, claw; H, sprocket wheels; J, lens; K, supply reel; L, take-up reel; M, fan; N, rollers.



Here's the Way to Good Projection

You've made your first film. But bad projecting can ruin the results of all your work. In this ninth article, H. A. Postlethwaite concludes his survey of cine work for the beginner with a clear explanation of how the projector works and how to get the best out of it.

My dear Christopher,

In essentials a cine projector is very much like a cine camera working in reverse. When the camera is pointed at a brightly lit scene, the lens projects a small image of the scene on the sensitised film; the light coming through the lens is then cut off for a fraction of a second by the shutter while the motor moves the film on and brings the next frame into position in the gate; then the operation is repeated.

In a projector the small picture on one frame of the film is very brightly illuminated and the lens projects a magnified image of it on to a screen. The beam of light is then interrupted by the shutter while the film is moved on, the next frame is projected, and so on. But the introduction of a powerful lamp just behind the film brings complications; and the projector uses reels that hold much more film than camera spools or magazines.

Fig. 1 shows the essential parts of a projector, and Fig. 2 the inside of one particular type—the Ampro. The motor is driven electrically and, as the light from the lamp (B) must be concentrated as far as possible on the tiny area of the film in the gate (F) it is helped by a reflector (A) and a condenser (C).

Lamps are usually designed to work on a voltage of 110, or less, because low voltage lamps can have a more compact filament than lamps working at mains voltage. The current from the mains is therefore cut down to the required voltage by means of a transformer or resistance. This may be a separate unit,

or it may be incorporated in the projector. Transformers are heavy and expensive and can be used only with A.C. mains, but they economise on current. Resistances can be used with either A.C. or D.C., but they waste a certain amount of power and they get hot.

The rating of the lamp may be anything from 100 watts to 750w. in a silent projector and, as it will get very hot, a fan (M) worked by the motor is usually included to prevent the filament from melting. A 100w. projector will give adequate light for home screening; a 750w. lamp will give a good picture eight feet wide in a hall. As a 750w. lamp costs about two pounds and has a relatively short life, it is rather extravagant for home use.

Longer Life for the Lamp

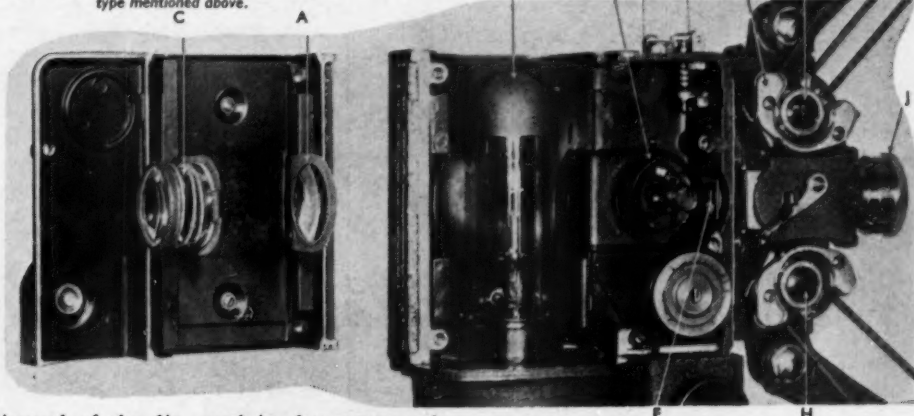
My own projector is designed to take a 750w. lamp, but I get more than enough light at home with a 500w. lamp, and prolong its life by plugging in the transformer as for a mains voltage of 240 instead of the actual supply of 210v. This reduces the output voltage from the transformer and is perfectly satisfactory with black and white film; with colour film the lower lamp voltage tends to falsify colour tones, but not enough to matter to an uncritical viewer. Incidentally, with some projectors, the speed at which the fan works varies with the speed of the motor. Its speed is therefore reduced if film is projected at less than the usual 16 f.p.s., when the fan may not create a sufficiently strong current of air, so causing the lamp to burn out after a few hours' use.

The claw mechanism for moving the film forward frame by frame (G) is similar to that of the camera, but the shutter (D) cuts the beam of light not only while the film is being moved on from one frame to the next, but also twice during the time each frame is being projected, i.e., 48 times per second instead of 16 times. This is to prevent flicker. The

shutter may be a rotating disc with segments cut out, somewhat similar to the camera shutter, or it may be in the form of a barrel with wide slots.

The projector lens (J) usually has a big aperture and no diaphragm; it is normally of longer focal length, e.g., 2in. for 16mm. film

Fig. 2. The working parts of an Ampro projector. The lettering corresponds with that in Fig. 1. Note the condenser and reflector, mounted on the removable side of the housing, shown on the left. The shutter on this model is of the barrel type mentioned above.



instead of the 1in. used in the camera. A bloomed lens is preferable, but unbloomed lenses are quite satisfactory. The longer the focal length of the lens, the greater the distance from projector to screen for the same size picture. The picture sizes at various projection distances are given in the table below.

The projector may be designed to take only the smaller reels of film (400ft. for 16mm., lasting 16 mins.; 300ft. for 9.5mm., lasting 12 mins.; or 200ft. for 8mm., lasting 16 mins.); or it may take larger reels, such as 800ft., 1,600ft. or even 2,000ft. for 16mm. The reels may be linked with the motor by belts or they may be gear driven. There will be a switch, or preferably two, for the motor should be switched on before the lamp, and the lamp switched off before the motor.

PROJECTION DISTANCES

Distance of projector from screen	Width of picture with 16mm. film*			
	1in. lens	1½in. lens	2in. lens	3in. lens
10ft.	ft. in. 3 9	ft. in. 2 6	ft. in. 1 10	ft. in. 1 3
12ft.	4 6	3 0	2 3	1 6
15ft.	5 8	3 9	2 10	1 10
20ft.	7 6	5 0	3 9	2 6
25ft.		6 3	4 8	3 1
30ft.		7 6	5 8	3 9

*With 8mm. film the picture will be half the width given above: with 9.5mm. film the picture will be 4/5ths the width given.

There may be some or all of the following refinements: a "framing" device, so that the precise area of each frame is projected; tilting device, to raise or lower the picture on the screen; variable speeds; provision for showing a single frame as a "still"; reversing switch to project a film backwards; provision for rewinding the film; inching knob to permit the film to be moved on by hand when threading up; carrying handle; pilot lamp to assist threading up without room lights; claws

engaging on one side only of 16mm. film, thus permitting sound film to be used. And some projectors are designed to be used with more than one size film, e.g., 9.5mm. and also 16mm.

With every projector you will require some accessories. They are: brush to clean the gate; oil can; take-up reel (preferably two); spare belt, if the machine is belt driven; spare lamp.

You will also want a screen. Anything that is quite flat and opaque and matt white will do for a screen; the projected picture will be satisfactory, for example, on a white or off-white distempred wall. But there is a lot to be said for a properly constructed screen that frames the picture precisely with a black border; and if the projector is not very powerful, a silver or beaded screen will give added brilliance for a small and compact audience. The screen must be taut and must be constructed so that it will stand or hang quite flat.

All this reads rather like a catalogue, but I feel that if you know what there is to look for, you will find it easier to decide on the projector that suits you best. Prices vary enormously, and the advertisements in A.C.W. will tell you all about them. There is no reason why a second-hand projector should not be satisfactory, but buy it from a reputable dealer who will give some sort of guarantee with it. If possible have it on trial,

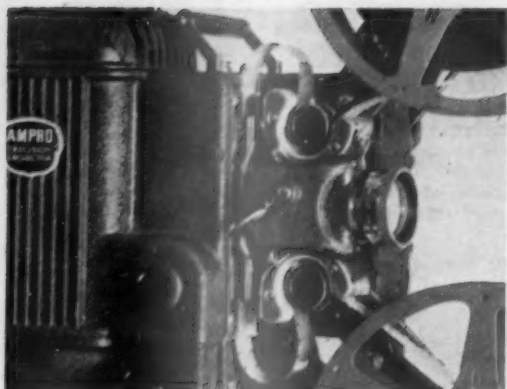


Fig. 3. Threading the film is a simple operation. But it is essential to see that the loops are properly formed and maintained while the projector is running.

and get the appropriate instruction book with it.

See that the lens (J) and condenser (C) and reflector (A) are perfectly clean, the pressure plate in the gate (F) unscratched, and that there is no accumulation of dirt on the claw (G), or sprocket wheels (H), or the rollers that hold the film on the sprockets (N). The machine should run reasonably quietly and you should be able to feel a good draught from the fan.

It is important that the loops on the film are maintained during projection, that the film winds itself smoothly on to the take-up spool (L), and that the catches on the spool arms hold the reels securely. And, of course, the projector should throw a clear, steady picture, without any wavering, on a screen of adequate size at the screen distance you will normally use. It is wise, too, to get a model for which spare parts are readily available.

The threading up of the projector should present no difficulty; the method varies with different machines, but the instruction book, or one demonstration, will make things clear. Fig. 3 shows the way the loops are usually

HINT FOR THE MONTH

Quiet music will always enhance the effect of a film. Have an assistant to attend to it if possible, for it is difficult to judge the volume of sound with the noise of the projector in your ears. An assistant, too, can fade out the music if parts of the film require spoken commentary and, if you are fortunate enough to possess a twin turnable, music can be made to match the mood of changing scenes. But the music must always be subordinate to the interest of the picture, and unobtrusive.

formed. With reversal film and commercially made films, the emulsion side must be towards the lens.

When the film has been threaded, the motor should be run for a second, or the inching knob used, to make sure the claw is engaging and that the film is being wound on to the take-up spool. It is most annoying to find the film lying in a heap on the floor at the end of a reel, and it can cause considerable damage to the film.

When everything is ready, the projector should be run without switching on the lamp (if this is possible) until the end of the leader is in the gate (the white leader makes this easy). The lamp is then switched on just as the title is about to appear. At the end, the lamp should be switched off before the black trailer runs out; the sudden glare of the white screen at the end of a film can be very trying.

Before films are shown to an audience, the screen should be erected at a comfortable

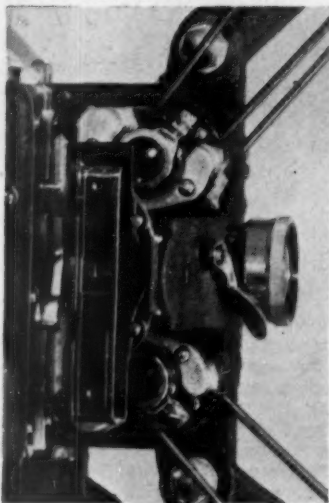


Fig. 4. Here, the gate is opened for cleaning, showing the pressure plate, which must be kept absolutely clean. It should be polished with a soft cloth or chamois leather.

height, the chairs arranged in suitable positions, and lengths of flex disposed so that people will not trip over them. This sounds elementary, I know, but it is important to avoid any sort of fuss or commotion. In a small room it may be best to project from corner to corner. The projector must, of course, be on a really firm support or the picture will wobble on the screen. With a beaded or silver screen, anyone sitting very much to the side of the line of throw will see a poor picture; but if seats are placed in front of the projector, see that heads do not get in the way.

The lens should be examined to see that it is clean and not misted over, and the motor run for a minute or two to get precise framing on the screen and to warm it up. It is a good

The 9.5mm. Reel

The show was well under way. Then the film broke. Before the projectionist had time to switch off, the frame in the gate had blistered and burnt—a common enough accident, but it set me wondering. Why was there no heat filter in the projector? On some projectors filters are provided, or an indirect lighting system employed serving the same purpose. Most expensive projectors protect the film from burning in this way, but why not all projectors.

Heat absorbing glass is not expensive and if the colourless variety is used, colour films can be projected satisfactorily. The amount of light absorbed is negligible. Why can't it be incorporated as a normal thing in all cine projector lighting systems? After all, many of the cheapest film strip and 2in. by 2in. slide projectors use heat filters. Those of us who have blistered and burnt our films in the cheaper projectors will surely consider the extra cost (and it shouldn't be much) money well spent.

Symbolic

Mr. Langford, of Newport, Mon., sends me a few frames of film to illustrate an experiment he has carried out. He was making a film of a wedding and wanted a shot showing the couple at the altar. Instead of trying to take it in the church, he drew a symbolic representation of the scene in *negative form* by using white poster paint on black paper. White plastic letters were then superimposed and the combination shot in a titler on positive

film. Developed in the normal way, the result was a positive that was both pleasing and unusual.

• A salute to Mr. Langford for his ingenuity, for it is not easy to draw a complete scene as a negative! He tells me that he also managed to take presentable shots inside the church by the light from dormer windows in the roof only. These he shot with an $f/3.9$ lens and lightened them during processing with Farmer's Reducer.

He processed 90 feet of film the day he took his wedding shots, and only seven hours after the ceremony the guests were treated to a film show of the day's events. This may or may not be a record, but Mr. Langford certainly deserves recognition for his fast work and enthusiasm.

Marathon Screening

Another reader claiming a record is Marine Wheeler, of Lympstone. Recently he helped in building a stand at a local exhibition. He rigged up a Son projector for back projection, using a mirror and a 21 inch wide screen made from tracing paper. This, he says, 'gave a bright picture in spite of illumination straying from nearby stands. The exhibition lasted four days and during that time a local Coronation film was shown 46 times with a sound cartoon, the Son running almost continuously throughout the exhibition. This meant sometimes working seven hours at a stretch, with five minutes break (for rewinding) after each 25-minute show.

Cannock Chase Cine Group use 9.5mm. ($f/1.5$ Miller) to feature a reel of 35mm. They are here seen taking a shot for Ten Minutes to Zero which shows how a newsreel was breathlessly got to a cinema when the van delivering it had broken down.



Only once was there a breakdown and that was due to nothing more than a faulty splice. The performance speaks well for the Son, and maybe Marine Wheeler broke another record, for he says that if only half the people who came to the exhibition watch his show, some 3,000 must have seen his Coronation film in those four days!

Scripting After Shooting

In this column we have considered scripts for one-reel films, and many readers have written in appreciation of the ideas which have been evolved. But there will always be those who prefer shooting "off the cuff"; and even the man who normally sticks religiously to a script sometimes finds himself with odd shots or sequences that don't fit in.

A familiar method of using them to advantage is to make them up into a quiz film for Christmas or birthday parties, but Jack Higgs, of Aldershot, has a different way of turning his odd shots into an attractive film. He calls his picture *A Letter To Australia*, and it can best be described as an illustrated letter to her parents from a young Australian on holiday in Britain. It shows some of the local scenery, odd shots of other places and a few family shots—just the sort of thing the average amateur is likely to be left with after several shooting sessions.

Imagination had been used so successfully in binding these odd shots together that they became an interesting film, instead of the jumbled hotch-potch they might well have been. A classic example of this "scripting after shooting" method is the short film, *Listen To Britain*, made during the war. If you belong to a film club with a 16mm. projector and have not seen it, a copy can be obtained from the British Film Institute library. It is well worth studying as an example of a film that any amateur should be able to make.

Still To Aid of Cine

Mr. McDonald, of Liverpool, says that he is just a beginner in our hobby, and wonders if there could be a special "Beginners' Corner" in A.C.W. "A Letter to Christopher" is, to a certain extent, an answer to his plea, but perhaps a special section of "The 9.5mm. Reel" devoted to beginners' problems would be a welcome addition. What do other readers think? If you have any particular problem that may be of interest to others, I'll be glad to do my best to answer it.

Mr. McDonald graduated to cine from the box camera. My own introduction was the other way round, from still to cine. Admittedly I had dabbled with still photography before taking up 9.5mm., but I didn't

(Continued on page 1194)

How Are They Making Out Overseas?

France is the home of 9.5mm., as we all know. A glance through the French cine magazines and catalogues makes one's mouth water. Last month I noted some films that 9.5mm. libraries should consider. Perhaps there may be one or two libraries enterprising enough to import a few of the current French 9.5mm. releases. In the latest lists are several that would be major attractions to many nine-fivers in this country, and it would not be difficult to re-title them in English for the benefit of those whose school French has been forgotten.

Perhaps the most interesting are six underwater films by Jacques Yves Cousteau, one of the world's foremost underwater experts. There is a film showing how to reach the top of the Eiffel Tower the hard way—by climbing up the outside girders! Silent comedy films include several Buster Keaton and Max Linder shorts that would be very popular items for most home shows, and there is even a Georges Méliès classic, *The Conquest of The Pole*.

U.S.A. 9.5mm. is regarded as virtually unknown in America, yet there are a few nine-fivers in this 8mm./16mm. stronghold. They get their film themselves from as far afield as Australia, Canada, France and Britain, since nobody imports it nowadays for the retail trade. It is therefore rather odd that there should be a processing service for

9.5mm. in the States. It is run by Gevaert, who guarantee to process Gevaert film for you wherever you may be.

Another firm that deals with nine-fivers is ESO-S. They will make reversal duplicates and neg.-pos. prints from 9.5mm. and have an optical printing service for printing 9.5mm. on to 8mm., 16mm. and even 35mm.! So if you have friends in America who use 8mm. or 16mm., you can send them 9.5 films via ESO-S. The cost is not cheap, but it is cheap enough to compare favourably with that of reversal duplicates in this country.

Australia and New Zealand. Not long ago *Pathescope Monthly* printed a challenge from the newly formed Southern 9.5mm. Cine Club of New Zealand, who believed themselves to be the only 9.5mm. cine club in the Southern Hemisphere. I should be very surprised if they were as, although 9.5mm. is not one of the most popular gauges in New Zealand, it has a very strong following in Australia.

One challenger (though it is not strictly speaking a club) is the Australian 9.5mm. Cine Circle No. 1, one of the first overseas A.C.W. Circles. And in New Zealand itself, the Wanganui A.C.S. has an enthusiastic 9.5mm. section. This society issues a very bright and breezy little magazine called *Film Flashes* in which 9.5mm. film shows by members are often reported.

9.5mm. Package Film Prices: Libraries Tell Inside Story

Centre Sprocket writes:

Since this column aims, among other things, at being a guardian of 9.5mm. interests, discussion of prices must inevitably come into it. When the 100ft. Peak and Walton 9.5mm. films first became available they cost from 18s. 6d. to 22s. A few months ago the price was increased in one swoop to 30s., but neither the 8mm. nor the 16mm. versions have been subjected to this rather startling advance. Pathescope printed films still sell at 18s. 6d., and their 200ft. films cost only 2s. 6d. more than these new 100 footers. The retail price of raw stock (both reversal and positive) remains what it was.

There are doubtless very good reasons why so steep an increase in price is necessary, but it would help those on the receiving end to accept it with more grace if they could be told why. The 9.5mm. fan is a very loyal adherent of his chosen gauge and will champion it against all comers, but if criticism is to be made, he must have some ammunition to counter it.

Questions of price do loom very large in all cine work, and we think it very proper that they should be raised. We gladly publish below replies from the firms concerned even though, as you will see, the gladness refers only to their willingness to comment on their balance sheets. Walton Sound & Film Services, who give a very full answer, write:

"In November 1951, we issued a few of our most popular 100ft. films in 9.5mm. B/W at 22s. 6d. We did not release any further 9.5mm. films until the Coronation in 1953 when Pathescope, who are this country's largest printers of 9.5mm. films advised us that there would be an increase in printing rates. The retail price was therefore advanced to 25s.

"Also at this time we issued the first 9.5mm. Kodachrome prints in the world. The retail price was fixed at £6. Fortunately Kodak have not increased the price of Kodachrome printing stock since 1951, hence the retail prices of Kodachrome films have not changed. It should be pointed out that, whereas changes in purchase tax affect retail prices of camera stock, printing stock is not subject to this tax and hence the comparison in prices of camera stock and printed films is not always a fair one.

Higher Printing Rates

"In September 1954, when we decided to make the bulk of our range available in 9.5mm., most of the film laboratory workers received an increased basic wage which the majority of the laboratories off-set by increasing B/W printing rates. We found that it would be impossible to issue the films at all unless the entire range was priced at 30s. In three years therefore, the price has risen by 7s. 6d. (in stages of 2s. 6d. and 5s.) We were also obliged to increase the 16mm. B/W 100ft. price to 35s.

"It should be pointed out at this stage that Pathescope, the pioneers of 9.5mm., are in a unique position in that their printing laboratory is an integral part of their company—in other words, they do not employ

independent laboratories to print for them. They are able, therefore, to sell their films at a much lower price. Practically no other film distributor in this country is in this position, certainly not in 9.5mm., and hence our prices are largely controlled by: (a) The price at which the film stock manufacturer sells to the laboratory; (b) the price at which the laboratory supplies the printed and processed film to the distributor; (c) the price at which the distributor sells to the photographic dealer; (d) the final retail selling price at which the dealer sells to the public.

Links in the Chain

"(d) minus (c) is the dealer's profit; (c) minus (b) is the distributor's profit; (b) minus (a) is the laboratory's profit. In each case overheads have also to be allowed for. Eliminate one or two steps in this chain and a substantial price reduction can be made. In the case of Pathescope's 9.5mm. films, item (b) is eliminated as the laboratory and the distributor are the same company.

"This leads us to explain why Kodachrome printed films cost so much more than the equivalent length of Kodachrome camera stock, and also why B/W printed films, at any rate for 16mm. and 8mm., compare favourably in price with B/W reversal stock. With Kodachrome the cost of manufacture is high, whether it is to be used for cameras or for printing. For camera use it is sold direct to the dealer—i.e., (b) and (c) are eliminated. Hence the final retail price can be kept down, but for printing purposes the stock must pass through the entire chain of (a), (b), (c) and (d). With B/W prints, positive stock is used which is much cheaper than B/W reversal.

Cheaper Prints: A Solution

"The solution for cheaper colour prints is a cheaper colour printing stock, and processes such as Eastman colour, when generally available in sub-standard sizes, may go some way towards this end".

Confirmation of the validity of this survey of the financial position is provided by Peak Film Productions in an unhappily all too convincing way. They are on the point of discontinuing the issue of 9.5mm. films altogether. "I think that this fact", says Mr. J. S. Frieze, managing director of the firm, "speaks for itself on the question of economics". But although laboratory prices for black and white were increased last September, retail prices of Peak 8mm. and 16mm. package films have not been increased.

"It is with regret", he concludes, "that we are withdrawing from the 9.5mm. market, but it has been unprofitable from the start". And that, with Peak Film Productions' thanks to "all those who have purchased our films in the past", provides an explanation which is also a dismally emphatic ending to the enquiry.



The appeal of American musicals has always rested in their life and vigour. *Seven Brides for Seven Brothers* carries forward the tradition of using each song and dance routine as an integral part of the development of the story. It borrows nothing from the theatre, but uses camera movement and position, and swift changing of sets to provide an essentially filmic context for the choreography and music.

Bouncing SUCCESSES

AT YOUR CINEMA

By DEREK HILL

The cineaste has had a fine time in the cinema these past few weeks. Three films have appeared that step courageously out of the rut—three are usually considered a fair annual total—using scripts that owe their origins to Bizet, Orwell and, wait for it, Plutarch; and the success of all three is due to the producers' wholehearted determination to try something new.

The most full-blooded and adventurous of these experiments is *Carmen Jones*. "Music by Bizet, book and lyrics by Oscar Hammerstein II," state the splendidly designed credit titles. But cynical smiles are wiped from the audience's faces by the impact of the opening sequence. Against the lilting, tripping music which, in *Carmen*, introduces the cigarette girls, coloured workers step from a sleek motor-coach outside an American parachute factory.

Any uneasiness is soon dispelled by the film's tremendous vigour. The story follows the original closely, but has been adapted to fit a modern American setting. Don Jose is now Corporal Joe; Escamillo, the bullfighter, is Husky Miller, a prize fighter; and other characters enjoy such names as Dink, Rum, Myrt and T-Bone.

At first one listens a little breathlessly to the lyrics, half-suspicious that they won't quite fit the music. "Pick 'em up and put 'em down", sings a ragged crowd of picaninnies, aping the soldiers. In the factory canteen

Carmen sings to the Habanera, "You go for me, and I'm taboo, but if you're hard to get I go for you", and between verses she flings a detailed order for lunch from the corner of her mouth.

The only real lapse is a duet that begins, "You walk jus' like my ma, you talk jus' like my ma", and concludes that "maybe I love you 'cos I'm jus' like my pa". But from then on the film sweeps along with a vitality that is almost overwhelming, especially in the "Beat out that rhythm on a drum" road-house number, and the roaring new version of the Toreador Song, "Stand up and fight until you hear the bell".

Explosive Performance

With a white cast, this enthralling film would probably have failed for lack of the natural passion and sincerity of the coloured players, and singers who dub three of the leading singing voices. Dorothy Dandridge, as Carmen, gives the most explosive screen performance I can remember; and Harry Belafonte, Pearl Bailey, Olga James and Joe Adams provide almost flawless support.

Carmen Jones is the best film CinemaScope has yet given us. The screen constantly glows with colour, the stereophonic sound is intelligently used and, for the greater part of its length, the atmosphere of the film is well sustained, often as a result of the sparkle of the idiomatic dialogue. All the arguments the



Carmen Jones daringly re-casts Bizet's opera in a modern idiom, using an all-coloured cast headed by Dorothy Dandridge as a tempestuous Carmen. Here, Harry Belafonte pursues her as she tries to escape going to jail; but (below) it isn't long before he is the captive. "Explosive" is Derek Hill's summing up.

purists may try to put forward dissolve in the face of the film's achievement.

If we amateurs cannot compete with the spectacular qualities of *Carmen Jones*, we can still learn an important lesson. Imagine the outcome had the film's makers allowed feelings of doubt to undermine there experiment. Suppose they had chosen the safety of a more cautious approach. Such half-heartedness would have brought disaster: not only would the film have been criticised, but the idea of the adaptation itself would have been condemned and ridiculed.

Boldness Essential

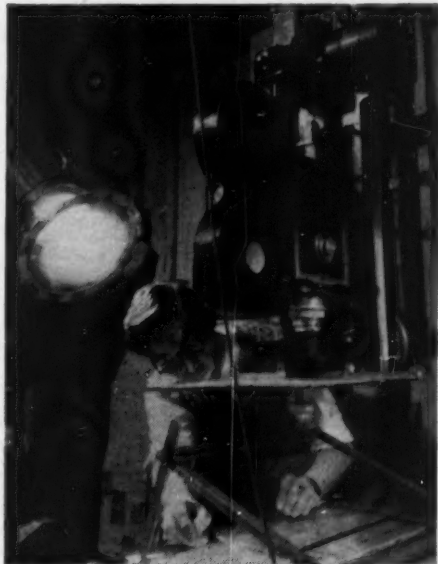
So if you intend trying something new, don't be afraid to let rip. Boldness is essential. Personally, I think *Carmen Jones* would have been even better if the director, Otto Preminger, had tried a more stylised approach. Some of the near-documentary street scenes are oddly at variance with the rest of the film. Opera, after all, makes no pretence at realism and technique of a less orthodox nature would



have been fitting to such unusual material.

The names of Halas and Batchelor have long been associated with cartoons of wit, originality and point. *Animal Farm*, the first British feature-length cartoon, is as purposeful as any film they have yet made. Based on George Orwell's story, it tells how the animals on an ill-run farm successfully stage a revolution against the drunken, slothful farmer.

Led by Snowball, an intelligent and conscientious pig, the animals turn the farm into a self-supporting concern. They live peacefully together, obeying a set of commandments painted on the farm-yard wall. But Snowball is declared a traitor and is murdered by Napoleon, another pig, jealous of his leadership, and life on *Animal Farm* under the new



Setting up a shot for the Halas and Batchelor *Animal Farm*. It was a bold experiment to base a cartoon on Orwell's penetrating political fantasy. But now this British team intend to follow up with an equally unusual subject, *Pilgrim's Progress*.

ruler becomes even harsher than under the farmer. The commandments are amended one by one, until to the "All animals are equal" rule is added "but some animals are more equal than others".

The ending of the film, which shows a second revolution about to destroy the now hated pigs, weakens the point and climax of the book, which describes a friendly meeting between the pigs and neighbouring farmers who find themselves in complete accord with the new principles of *Animal Farm*. Otherwise, the book has been closely followed; and the details of the allegory (Snowball = Trotsky; Napoleon = Stalin, etc.) are quite apparent.

It must have needed considerable courage for Louis de Rochemont, the producer, to risk

making a serious feature-length cartoon. But, by the luckiest fluke any publicity department can ever have had, the film has been released when practically everyone has been made Orwell-conscious by the 1984 hullabaloo, with the result that *Animal Farm* stands a reasonable chance of achieving the box-office success it deserves!

Disney Style

Once again, the technique itself is not so experimental as the basic idea. The designs are of the clear-cut kind used in the 'Charley' series of shorts, not very different from the Disney style; the animation and the editing, though frequently ingenious, hardly break any fresh ground. But, then, directness is surely



A lesson in CinemaScope technique. When there's a fight to be filmed, arm the contestants with planks, as in *Seven Brides for Seven Brothers*! Action in the full horizontal plane, indeed!

to be preferred, for the film corresponds to Orwell's original in its clarity, and gains by expressing itself so unequivocally.

For the most part it is intellect, rather than emotion, which is engaged. The expertly accomplished sequence showing Napoleon's betrayal of Boxer, the hard-working horse, is a brilliant exception. Snowball gets little chance to emerge as a complete character, with the result that his death is less affecting. Incidentally, it was on this film that John Daborn was engaged during a brief spell as a professional, when, he assures me, he worked as a "clean-up artist on the pigs!"

The third experiment of the month may not seem as revolutionary as the other two, but nonetheless Stanley Donen's *Seven Brides for Seven Brothers* has a source as unexpected as either. It is based on Stephen Vincent Benet's story, "The Sobbin' Women", which in turn draws on Plutarch's account of the abduction of the Sabine women by the Romans.

Adam Pontipee (Howard Keel) marries Milly (Jane Powell) and takes her to his farm in the Oregon backwoods, where she discovers that she is expected to keep house not only for Adam, but for his six hulking brothers as well. Eventually the brothers, inspired by Plutarch, kidnap six girls they met

in a nearby town. An avalanche prevents the furious townspeople from rescuing the girls. But by the time spring arrives, the girls have decided that they don't want to leave the brothers, and ingeniously force a mass shotgun wedding, which pleases everybody.

Amusing as the script is, the greatest merit of this exhilarating musical lies in its splendid dance routines staged by Michael Kidd. The high-spot is an acrobatic square-dance at the barn-raising contest when the brothers out-leap and out-dance the townsmen in a big, bold, number that had me bouncing in my seat. And scarcely is the dance over before a glorious free-for-all breaks out, directed with as much skill and care as the complicated choreography of the preceding sequence.

All the songs and dances of *Seven Brides for Seven Brothers* carry the story forward. "Goin' Courtin'", the delicious "Lament", and the bounding, bubbling "Sobbin'", each contribute to the plot, in refreshing contrast to the usual habit of holding up the story for every number.

Pure Cinema

The routines are essentially filmic, and several would be impossible to achieve on a stage. Consider the way in which the "brides" and brothers welcome the spring in song and dance, for instance. Only the music and lyrics have any continuity in the usual sense. The characters appear in different costumes and in different locations between consecutive lines of a song. This isn't new, of course. The famous "New York" number in *On the Town* remains one of the best examples. But it's always gladdening to see something in the cinema which owes nothing to the theatre, and *Seven Brides for Seven Brothers* is almost entirely in this category.

Apart from weaknesses in the scenes between Adam and Milly, the film has only one real fault. Its construction is such that the best items come too early in the film, and the absence of a finale results in a lame ending. "I now pronounce you men and wives", says the preacher. One waits eagerly for the brothers and brides to spring into a final dance—and what do we get? "The End". What a wasted opportunity! And what a lesson! Remember, fellow-amateurs, that the mood of your audience depends very largely on your final sequence. Save your best moments for the end, and send your audiences away happy.

HIGH HOPES

News to raise the hopes of amateurs who cover news and sporting events in bad light: Eastman Kodak have brought out Tri-X Pan negative film stock, which has twice the speed of Super XX negative and about the same granularity. Its reversal counterpart is Tri-X C.F., about fifty per cent speedier than Super XX. In this country the new film is now being made available on 35mm.

Paillard S.A., have patented an easy loading device for cameras. Only one movement is needed to open the pressure plate, withdraw the claw and re-set the feed meter to zero.

Royal Film Scoop

Here's a record of keenness and enterprise which it won't be at all easy to match. Anthony Powell's cine biography to date is compressed within the narrow period of four years, but during that time he has packed in enough incident to last many amateurs twice as long.

He started amateur cine in 1951 at the age of 12 when his father bought him a Pathe H camera, and being the type who doesn't do things by halves, once interest was aroused he went at the hobby full tilt. What could he learn from others? He contrived to visit several film studios to find out.

What should he film? The Queen Mother was attending a sports meeting in Windsor Great Park. Anthony Powell, who lives in Windsor, sought and obtained permission to film her. His work caught the attention of the local paper who arranged for him to visit Bray Studios, where he met the unit who were working on the thriller *The Saint's Return*, starring Louis Hayward.

Thrilled

A royal scoop came in 1953 when he was able to take exclusive shots of the Royal Family and Commonwealth representatives at the Coronation party in the Great Park. "You can guess how thrilled and honoured I felt", he says, "to be the only person to have the privilege of filming the Queen and the Duke of Edinburgh with their children on that occasion".

Those shots were the highlights of a 9.5mm. black and white 3-reeler, *Royal Windsor*, 1953, which was shown to local audiences. 150 people attended the first presentation, the programme including professional royal films and a record of the Queen's visit to Slough filmed by the Council's official photographer, Frank Taylor.

Although using sound and silent films in both 9.5mm. and

16mm., he contrived to present a non-stop show by using three projectors—a 9.5mm. Specto 500, 16mm. Specto 500 and 16mm. Victor. And Specto Ltd., of Windsor, who had made their own Coronation film, included him with it when they presented a Coronation programme to a large audience at the Windsor Guildhall.]

Good Quality

Last year he went to Germany with the local youth club on a youth exchange group scheme and, of course, a camera went with him—but not black and white film this time; no, 9.5mm. colour, no less. He shot over 800ft. of it for the Windsor Youth Advisory Committee. Modestly preserving silence on how the film turned out, he adds only that the Council were pleased to have it and that the quality of the 9.5mm. Kodachrome was up to the standard of any 16mm. he had seen.

Last year, too, he covered the National Scouts Rally for the local association and now gives regular film shows to all the youth organisations in the district as well as to farmers', aquarists' and boxing clubs. But all this is not enough. "I want to know more about cine work", he says, and so he is attending a series of lectures arranged at Reading by the British Film Institute. Further, with other youth leaders, he aims to set up a film production and appreciation society for the young folk in the district.

Tony Powell recently left school and cast about for a job. Need one ask what sort of job? He got it all right, with a professional documentary film company in London. But he still goes on making his own films. A history of Windsor Great Park and Forest is on the stocks, and this year there'll be a record of the youth club's visit to the South of France. The Pathe H has given place to a Webbo A f/1.9 and there are two projectors in the Powell home cinema, the 9.5mm. Specto and the 16mm. s.o.f. Victor.

Classroom Novelties

The requirement: to interest Form IVa in the mechanics and appreciation of cinema. What better way than to persuade them to make their own films? It is, indeed, the ideal way says the booklet, *Film Appreciation in Youth Clubs*, recently issued by the British Film Institute at one shilling. Much of the means of implementing it has a direct interest for the amateur film society, so that the suggestions offered in *Film Appreciation* are doubly apt.

For example, if you are a new club—or a school group which has yet to engage in cine work—perhaps you take the view that the right thing to do would be to make a factual film about club activities? Resist the temptation, says the Institute. "An unambitious short story incident, lasting about 3-5 minutes, provides a

better introduction to the art of film making, and it does not matter so much if the film turns out less than sensationally successful". After all, the aim is to provide an insight into filming problems: quality matters less than the activity involved and the stimulus it provides.

That's all right if you have the good sense to write off the only partially successful experiment to experience. It is when the first attempt is considerably longer than 100ft. or so that the trouble starts. Impressed by its length and the money, time and labour that have gone to its making, the producers — understandably enough — are often loth to regard it as a mere experiment or to use it as an object lesson.

Instead of seizing on the faults, the club tends to excuse them. Instead of using the

film for the instruction of the novice, they enter it for competitions or include it in exchange programmes with other clubs. And so the standard of film making becomes debased.

The picture having been made to give the club an insight into the mechanics of production, it is the mechanics alone that receive attention when the completed film is screened. That is perhaps as it should be if it is genuinely regarded as an exercise in movie making. In such a case it does not greatly matter that the plot is silly and the acting vile. It does not greatly matter that the story develops into little more than a simple chase. It is not the story or the acting that is important, but how the story is translated into terms of cinema.

Perilous Stuff

But when a club comes to make films creatively, as distinct from learning how to take and build up shots, something much more than mere technical competence is required. Then the gun play and the murders, the espionage plots and the kidnappings which were excellent stuff on which to cut one's cine teeth become perilous undertakings for the film maker. How often has one squirmed at the gaucheries in the gangster film!

Yet because the picture was made with all solemnity, it should—the producers demand—be viewed with due solemnity. The situations in *Death Strikes at Dawn* are ludicrous? The producers of *Death Strikes at Dawn* shrug their shoulders. It's purely a personal matter of taste, they say. But didn't you like that tracking shot near the beginning which took a whole evening to get right? Didn't you think the effects lighting in the condemned cell pretty good? Can you deny that the exposures were O.K.?

If you want to make a thriller, do so by all means! It can offer fine opportunities. But remember that, although action is the foundation of film, no less important is the knowledge of what makes people tick. A simple crime story which does not demand of un-

skilled players (and director) experience far beyond their ken is much more likely to be successful than the extravaganza that makes murderers and suicides out of law-abiding folk who lack the art which academies of acting are designed to teach.

But a club can't always be making films. There must be discussions, projection nights, demonstrations, social activities as well. *Film Appreciation in Youth Clubs* offers some useful suggestions for the first mentioned. You've had brain-trusts? What about a debate? A subject which rarely fails to arouse lively argument, the booklet reminds us, is "That films today are better (worse) than films five (ten, two) years ago". Then there are "British v. American (or Continental) films", "Stories are more important than stars", and so on. The film producing club should study professional films no less than the film appreciation group, but if something nearer amateur interests is required, it is not difficult to adapt the B.F.I.'s suggestions: "The director does not pull his weight in amateur films", for example, or "The plot of the average amateur story film needs far more footage than is given it".

In the Dock

Mock trials? For these "an actor or actress (impersonated by a club member) is charged with a poor performance, e.g., Alan Ladd is charged with having spoiled the intended effect of *Shane* by being too much like Alan Ladd and/or insufficiently tough in the role". After your next Ten Best show or screening of other amateur films (you can scarcely use your own!) you might well get some fun and instruction out of putting an amateur director or player in the dock.

But remember that in any trial, the defence must be no less carefully prepared than the prosecution! Condemnation out of hand without trouble being taken to marshal facts or to understand the offender's point of view will never get a verdict in the courts.

Storeroom



Cutting the first porthole to the projection room which serves the cinema built by a Hutton-le-Hole, Durham, group.

An attractive cinema and club room provide striking evidence of how a new club, the Spinning Wheel Cine Circle, got weaving. The secretary cum president, G. R. Meadows, has three large storerooms over his shop—or rather, he *had*. With James Best, who has become the Circle's electrical wizard, and vice-president Don Ridley he set to work to turn those rooms into an inviting retreat for the cineaste. The impressive result is a cinema able to cope with 8mm. and 16mm., wide screen, and stereophonic sound.

For the auditorium, the walls were curved inwards to a proscenium lined with footlights. The curtains are operated by a reversing motor whose noisy running was overcome by mounting it on rubber blocks and covering with a padded box. For wide screen presentations, the 4ft. x 3ft. screen has to be manually adjusted, but in time the masking will be controlled from the projection room.

All the wiring was taken up through the ceiling of the projection room, over the ceiling of the auditorium, and down behind the stage. The curtain motor alone required 6 mains leads; then there were leads

into Cinema

and comfortable club room as well

for the footlights, sidelights and houselights, all of which work through dimmers. In the projection room, plug points and switches were provided for the projectors, tape-recorder and gramophone, with two spare points. The power lead is fed through a main fuse and switchbox. All this electrical work, together with the wiring up of the air extractor fan, took three weeks intensive effort.

Four Speakers

Behind the screen are two 10in. speakers for 16mm. sound films and another for non-sync. accompaniments. There is a fourth speaker at the rear of the auditorium so that experiments can be made with stereophonic sound, and there is yet another 10in. speaker in the operating room, for monitoring.

The general appearance is most pleasing—and comfortable. Cinema tip-up seats have been installed and the decorations consist of mushroom coloured walls with a gold motif pattern, black ceiling and floor, and a proscenium colour scheme of gold, red and black.

On the first floor landing is a large illuminated showcase containing a display of marionettes

Cinema tip-up seats strike an authentic note in the cinema, the walls of which curve in towards the proscenium.



and dolls. On the next floor, the landing has been converted into a foyer, and from the black ceiling is suspended a basket of paper flowers lit by a concealed lamp. The walls are pink candy striped, the paintwork maroon, and there is a "coming

attractions" board and a club notice board. A warm club room carpeted and furnished with easy chairs invites regular attendance.

All this was achieved after three months of working every evening and every weekend and, when the official opening took place, none were more voluble in their praise than friendly rivals from Sunderland Photographic Association, whose president performed the opening ceremony.

Recent presentations have included Rudolph Valentino's *The Eagle* (8mm.) and the Circle now eagerly await the first presentation of their own film in their own cinema. They have just completed the script for an 8mm. s.o.t. film and have begun on the shooting. The title they have fixed on, *Disillusionment*, has an ominous ring which chimes oddly with the deep satisfaction which has rewarded their efforts in cinema construction.

Aid to Showmanship

The strip of film bearing a focusing chart supplied with all Gateway 16mm. productions is now available in 100ft. rolls ready for cutting into 4ft. lengths. A 4ft. strip spliced in the leader will give the projectionist time not only to adjust focus but to check alignment. The pattern consists basically of white lines on a black background, with a circular motif in the centre. Prices per 100ft. roll: positive, £1, reversal (also for use with colour film), £2. Available only from the producers, Gateway Film Productions Ltd., 470 Green Lanes, Palmers Green, London, N.13.



Derelict main room after it had been cleared for conversion. This picture was taken from the same camera position as that at top right.

This Tripod Business

1. SETTING IT UP

But for the fact that there has been some discussion about tripod legs I should have hesitated to remind you that the way to set up is to stand facing the subject with one leg in the left hand, one in the right and one facing forward. Hold the legs so that the top of the tripod is level. Lower it until the front leg touches the ground. Move back until one of the back legs touches ground and then drop the other back leg.

There are small variations to this routine, but the essential is that the top of the tripod be held level, with legs apart so that each leg can be dropped until it touches the ground. The lengths of the legs relative to one another is only of minor importance. Most photographers will use maximum length, unless a low viewpoint is needed or one has to set one of the legs on a wall or bank.

My complaint is that few tripods are tall enough. Look at the club production stills in *A.C.W.* and note how many are of big lads hunched over low tripods. It is no wonder that smooth pan movements are difficult. My own work suffered after a change of tripod, until I found the reason. Another cause of jumpy pans is the lack of a smooth drag in turning the head. Some people advise no lubricant; certainly a thin lubricant is likely to result in every hand quiver being revealed. I found car grease thickened with french chalk quite useful, but latterly I acquired a very good car grease which is so thick that it is almost like rubber.

Almost from the first, tripods for indoor work have been sold with rubber tips which bounce beautifully unless the camera runs very smoothly. If you must use rubber, see that it is of the hard variety, such as is used for soling shoes. For use indoors I have always tipped the feet with corks, rounding the surface with a rasp and file.

If the metal foot of the tripod on to which the cork is fixed has a broad point, then the cork can be drilled with a twist drill or, better still, be burnt out. Fashion a spare piece of metal rod to the shape of the foot of the tripod, make it red hot and burn out the hole. The smell is vile! Make a fourth cork as a spare, as they are easy to lose.

2. EXTENDING THE LEGS

Having bought a select looking tripod I found it was just a little too short. I had to bend my knees to get down to the viewfinder, and I cannot do good work that way. The problem was to make extensions to the legs without making it complicated to use.

The tripod extends by single draw, the

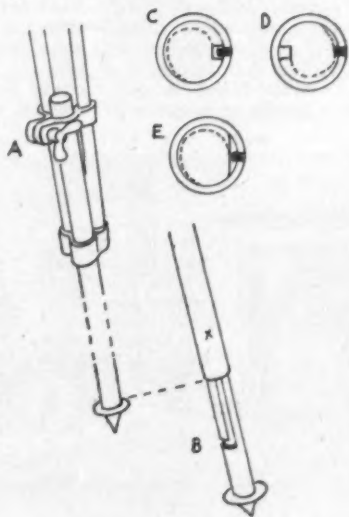
lower half of the leg consisting of a metal tube, which slides in guides attached to the bottom end of the upper part. The lower part is held firmly in the upper by a locking nut (Fig. A).

The only way to give additional height, without increasing the dimensions when closed, was to fit an extension to the bottom tube. And, as the tube had to be able to slide in its guides, no addition could be made outside the tube. The solution was therefore to fit an extension rod, which could slide inside the tube, and fixed by a device requiring no outside protuberance.

Fixing was achieved by means of a short peg projecting inside the tube. This runs in a groove, or slot, cut lengthways in the rod. Cross-slots from the ends of the groove (see Fig. B), enable the rod to be turned when it is fully in or fully out, and thus the rod can be locked in either position by giving it a twist.

The cross-cut slots are, in effect, ramps and become more and more shallow the further they are from the longitudinal slot (shown by the dotted line in cross section, Fig. C). When the rod is twisted in the tube, the trough of the cross-slot thus becomes jammed against the point of the pin (Fig. D). With the pin two inches or so from the end of the tube, the end of the rod becomes jammed against the opposite side of the tube, and is quite rigid.

The idea, when I had thought it out, seemed quite simple, but it was not so simple to put it into practice. It is not easy to cut a $\frac{1}{16}$ in. slot



in a fin. rod, and when I did get the slot milled for me, a misunderstanding led to its being milled right through, and I had to fill one side to get the necessary strength. However, when turning up the point on the end of the third rod, the metal failed, and I was faced with the need to make a new rod. Milling the slots had been expensive.

The obvious solution (always so obvious, afterwards) was not to use a slot, but to cut a flat down the length of the rod (Fig. E), stopping it at the required distance from each end, and cutting cross-slots as before. I scratched guide lines and the work was quickly done with a file. This arrangement works at least as well as the slots, and any loss of strength is negligible.

The pin in the tube consists of a 6BA bolt, screwed through from outside. It was adjusted by trial and error for depth until the rod locked satisfactorily when given a half-turn. The bolt was then soldered in with a flame, the protruding part cut off and the surface of the tube filed flush.

Before the pin was finally soldered in, I had soldered flanges on to the ends of the rods. Apart from preventing the tripod from sinking into soft ground, these also stop the rod from sliding too far into the tube. They also afford a useful grip when pulling out the rod and turning it to lock. I have thus converted a two-draw to a three-draw stand which is simple to set up and, when folded, looks the same as it was originally.

To erect the tripod, the drill is—pull out the extension and lock it; then slide out the tube to the required distance and turn the locking nut. At full extension the tripod is, in fact, too high, though this can be of use on occasion. In spite of its added height, there is no noticeable loss of rigidity and the extra weight is negligible.

Letters for Titling

My early efforts in titling led me on to an interest in unusual types of lettering. I started with one or two books of sample lettering, a manufacturer's catalogue of printer's type and some specimens which appeared in an article in *A.C.W.* I have since collected specimens from all sorts of media—advertisements, trade packages, house name plates, Christmas cards, printed paper serviettes and even the cover of Longman's edition of Roget's Thesaurus.

I shall never use a fraction of them. Apart from having a large selection from which to get ideas and choose a suitable style to fit the subject in hand, I have reserves for unusual subjects such as fear, snow, sunshine, fish hooks, growing twigs, China, odd little men and ornamental patterns. Once having got an idea, a dozen sample letters from an alphabet are enough on which to base any other letters required. Beginners should start with fat bold letters that do not demand too much precision, and unless one is very skilled or prepared to take immense pains, it is as well to avoid fine lettering with serifs.

A Movie Maker's Diary

By DENYS DAVIS



A chiel among us taking notes! And a vital member of any cine group he is! (Canterbury A.C.S. picture.)

1st December. The month opens with a letter from 2713256 L.A.C. Conroy. He writes from Germany, where he had read my criticism of his presentation of the *Ten Best* with the St. James-at-Bowes Film Unit. He had also read my notes on better presentation and says he was agreeably surprised to find so many little details so clearly summarised! Having dished it out to this young man, let me now record that he can take criticism. He ends his letter: "All right, I deserved it. Now let's be friends". So I'll shake on that, and the best of luck to his unit for their next show.

12th December. My little studio is like an ice-well, and it's far too cold to look up any club members. So I huddle over the fire and begin to plan a summer film! Last year's weather must have upset many personal productions and ruined many weekend filming jaunts by clubs. So let's start on next's summer's film now, particularly if, like myself, you have decided to spend more than usual on it, having economised last year.

Try to find a simple story that will give you opportunities for linking outdoor shots taken in various localities. Are you going to the seaside or abroad? Then write into your story film a short sequence which you can film there without any trouble. *Account Settled*, an early *Ten Best* winner, was supposed to have been set in France, but only

a few shots were taken there—on a Saturday afternoon and Sunday morning. By combining long shots filmed during that weekend with faked close-ups, we persuaded most audiences into believing that the whole of the action takes place in France.

Suppose that, in the film you plan, two of the characters are to be dressed in distinctive clothing. Borrow the clothes for your wife and yourself and wear them for taking long shots of yourselves nipping smartly on and off buses and coming out of buildings readily recognisable as being in a certain place—the Tower of Blackpool, for instance, or the Eiffel Tower. And another thing: try to shoot all the titles early on in the production of the film. Most amateurs put them off to the last. The number of times the Editor must have heard the excuse: "It's all ready, but we're waiting for the titles!"

Amateurs on Television

14th December. Breakdown at the Kirk o'Shotts transmitter holds up a show on TV this evening, so they put on an amateur-made road safety film to fill in the gap. It is called, *The Brown Family at Large*, was jointly produced by the local road officer Edmund A. Newstead, and directed by Graham Hadow. I thought it quite a well produced little film which I should have been glad to have made. For some unaccountable reason, a whole sequence in the middle was about two seconds out of sync. No doubt the original track was on tape, but I should be surprised if it had not been re-recorded—since the film was being used as an interval standby. The interiors were quite well handled, with the actors competently playing their everyday roles. The film lasted about ten minutes, by which time the advertised TV programme had been scrapped and we saw the umpteenth repeat of a war-time musical which the B.B.C. keeps by for just such an emergency. As soon as this came on, the phone rang. It was David asking if I had just seen that "dreadful amateur film". There's no accounting for tastes!

Overhead Lighting Unit

15th December. Tonight I make up a gadget which, I believe, is entirely new and should prove a most useful accessory for lighting indoor shots. Apart from five new pieces of 3in. by 1in. planed timber, each 8ft. 6in. long, all the bits and pieces came from my junk box. The idea was to build a transportable gantry that would support lightweight overhead Photoflood units for general illumination, especially when lighting for colour filming. My plan was to make something that could be erected quickly in any private house without risk of damaging the walls, and which could be taken apart to fit in my car. I finished the thing in one evening.

First of all, I drilled holes along the centre of three planks at two inch intervals. For this job, I made a simple jig to position the drill bit so that the holes would be mathematically spaced and in dead centre of the wood. The holes were made with a twist drill and a 1/4in. bit. By joining the planks together with a couple of 3in. bolts, wing nuts and washers, I would have quite a useful gadget as it stood, for, obviously, the wood could be made to any length suitable to reach from one picture rail to another. To this I could tie reflector units for general lighting.

Overcoming a Snag

The only snag is that many homes have no picture rails upon which to rest the plank. That's where my remaining planks came in, for I hinged two undrilled pieces of wood to a pair of the drilled ones. The two supports are intended to rest against the wall and on their sides, I screwed blocks of wood, 3in. wide by 6in. high. To the top of each one of these I hinged a second block of the same size. Finally I covered all surfaces liable to touch the walls with thin black felt, glued on and trimmed to size.

Now here is how the contraption works. When the outside blocks are folded flat, the main timber supports stand one inch away from the walls and rest practically against a normal skirting board. The top support can then be adjusted to the nearest holes and bolted together. If, however, the holes lie midway between the other set, then one or other of the outside blocks can be folded double on its hinge to make up the additional packing required.

Can be Erected Single-handed

Since making up my gadget I have realised that all the holes should have been drilled at 2 1/4in. intervals but that is an improvement you can make for yourselves. I have yet to use the gadget for filming, but I was able, tonight, to erect it quite safely single-handed. I clamped a 500 watt spotlight in the centre and in company with a couple of light Photoflood reflectors. It is quite rigid and will, I know, be very useful indeed.

16th December. Tony Marsh rings me up for a spot of advice. He has been asked by the Football Association to contact amateurs who would be willing to make films for local clubs to study after their games. Was it, he enquired, a job for the F.C.S.? At first sight, it might appear to be so but I had to point out some of the snags. Making newsreel records of a game is a highly skilled job.

Tony suggested that a fifteen minute film would cost about £10 for film stock and that amateurs everywhere would probably be only too glad to offer their services free. While I'm sure they would, I'm afraid that the filming does not work out quite so cheaply. The standard of such films, if they are to be of real value, would need to be very high.

Twelve students of film making were recently able to attend a practical 16mm. cinematography course at the headquarters of the Stanley Schofield organisation. Drawn from industrial and medical school film units, they were shown how to handle all the equipment in what is claimed to be the most up-to-date 16mm. studio of its kind. These students are listening to a lecture by Mr. Schofield, while Mr. Gordon Pitt demonstrates the sound equipment.



While long shots of the entire field might serve to demonstrate tactical moves, the definition would have to be perfect to identify the individual players. Of more value, of course, would be plenty of follow action close-ups of the players who could then analyse their movements at leisure.

That is where the skill comes in. To produce a two or three minute football item for the weekly newsreels, a team of skilled cameramen are sent along and allowed to take literally thousands of feet—most of which can be discarded by the editor. Yet even with all this material, have you noticed that it is seldom that every goal is covered.

Awkward Mishap

The Football Association, who would be paying for the footage used, would probably be more critical than the general public. Even should they stump up the cash for a reasonable quantity of film stock, there might still be the chance of mishaps similar to one I experienced. When in America on a visit, I exposed 400ft. of film at the Wrigley field on a baseball match, only to find when the

Short Lengths

A system of engraving titles on positive stock instead of photographing them, has been patented by Mr. Jack Davis, of Wardour St., W.1. The title is engraved on a matrix which is used like a printing block to imprint its impression, frame by frame, on the film image.

"Encouraging results" are reported by the organisers of the first National Amateur Film Viewing Sessions, to be held at Bedford on 14th and 15th May. Seat bookings are good and hotel reservations far exceed anticipation, but further applications can still be met. Screen time has not yet been allocated, and societies and individuals with films available for booking should write to N.A.V.S.C., 30 Grafton Road, Bedford. In addition to viewing films, visitors will have an opportunity of examining a selection of the latest equipment.

film came back from processing that my lens had been partially unscrewed and that every single shot was in soft focus.

Operating a camera for follow action shots, when the ball goes this way and that, is a real headache. Were the golfing organisations to approach amateurs, there is every possibility that we could help them. Cameras could be locked down opposite the tees, focus and exposure could be set and double checked, and for every 100ft. of film we could expect to turn over about 90ft. of usable material. But not with football. If that Association wants films, they'll have to foot the bill!

17th December. My friend, Harold Davies, writing in *Reflex*, the monthly bulletin of the Johannesburg Photo and Cine Society, now makes the honest approach, of which I had much to say recently. He gives their attendances at meetings for the last year, compared with those for preceding years. They set an average of 43 at their beginners' nights. Keep up the good work, Harold, and let us have the facts every time!

The Bell and Howell Co., of Chicago, have introduced on the U.S. market a new 3in. f/2.5 telephoto lens for 16mm. cameras, in place of their 3in. f/3.5 lens. The new lens is a 5-element objective with distance from film plane to front of lens of 2.4in. Its small size enables it to be used on most turrets without interference with lenses already in place. Price: \$99.50.

Pathescope Ltd., have acquired sole distribution rights in the Haynorette 9.5mm. viewer. The 8mm. and 16mm. models continue to be distributed direct by Haynor Ltd.

An Open Forum, "Any Questions on 16mm. Film Production", will be conducted by the British Kinematograph Society at the Gaumont-British Theatre, Film House, Wardour Street, London, W.1. on 9th Mar., at 7.15 p.m.

British movie makers take a bow! A leaflet which has come our way describes the 1951 Ten Best as "the best amateur films ever presented in New Zealand".

HERE'S THE WAY TO GOOD PROJECTION

(Continued from page 1172)

idea to get the focus right and avoid frantic adjustments as the first title appears by running a short length of film before the show begins. And always have near at hand a spare reel (in case the film breaks), a spare lamp and a spare belt.

The instruction book will give directions about care of the projector. It is best to use the oil recommended by the manufacturer and to apply it a drop or two at a time as directed; too much oil may get on the film or splash on to the lens. The gate must be kept scrupulously clean (see Fig. 4), and any tiny scraps of emulsion adhering to the pressure plate removed with a wooden scraper; metal must never be used. The sprocket wheels and rollers should be cleaned occasionally. The lamp should be examined now and again. If it has blackened, or if the filament has lost its original shape, it is probably nearing its end.

SHOOTING TO KILL

(Continued from page 1168)

each night. A detective of the County force had a brain-wave. He decided to let the thief catch himself.

The door of the secretary's office opened outwards: that was all he needed. After a word with the sergeant at the nearest police station, he went to the club at closing time and laid his trap. First he dialled the letters and all the numbers but the last of the police station. Then he drew back the dial to the last number, but instead of releasing it, he wedged the dial lightly with a pencil. The telephone was, of course, off its cradle.

Next he attached one end of a piece of string to the pencil and the other to the office door. Beside the telephone (still off its cradle) he placed a loud-ticking clock. Then he made his exit through the window to avoid pulling the string.

In due course the thief broke in and opened the door. The pencil was jerked from the telephone dial and the call was completed. At the police station the sergeant heard the bell, lifted the receiver and heard the clock ticking. Before the thief had time to sort out why there was a string tied to the door, a police car was outside with its crew!

I can vouch for this story, and I actually tried out the technique myself. It worked. I asked the G.P.O. what happened normally when a telephone was left off its cradle for any length of time. They told me that if any subscriber, having tried in vain to obtain the number, sought the help of the operator, they had means of putting a very shrill and penetrating note across to let the owner of the telephone know! This incident might well form the climax of a crime film.

But murder! The next article will deal with it more fully when real crime stories are analysed and police methods explained.

It is well worth while taking pains over projection. A couple of reels may represent your output for a year, with hours of thought and filming and editing. It is truly a pity to spoil the effect for want of a few minutes' attention to the projector and careful arrangement of the room when the pictures are to be shown.

Paste a full list inside the lid of projector and camera case of equipment you will need when projecting or filming away from home, say the Potters Bar C.S. in their Newsletter. You can then be sure when you start out that nothing has been forgotten, and you will also be able to check that everything has been packed after the conclusion of operations. The projector list (they recommend) should include take-up spool, films, transformer or resistance, spare lenses, cables, spare lamp, oil can, gate brush, screwdriver, pliers, fuse wire, film cement and adhesive tape, plus everything else you take with you—not forgetting the projector. A good idea, but why include the projector in a list pasted on the machine itself?

ENGAGED

(Continued from page 1169)

"On the same size screen?" asked the Cameraman.

"Any conditions you like," said Lights. He was becoming reckless.

But our Director considered that the situation had become too serious. "That's enough!" he bellowed. "We still have to read through this script tonight."

The noise began to subside.

"If you carry on at this rate you won't have a club left," he continued, in the voice of one braving a tempest.

One or two heads began to come up for air. More followed until there were only Lights and the Cameraman left. They had to be dragged apart. Finally peace was restored and for the remainder of the evening everyone was extraordinarily polite, which made the atmosphere rather frigid.

Eventually the script was amended to everyone's satisfaction, and we began to think of closing time. Then our Director, who had been appearing increasingly nervous, stammered: "All our sixteen mill. equipment is tied up in finishing our last film. What are we going to use for this?" He looked like a man going to his death.

Our Treasurer with great presence of mind staved off slaughter. He turned to our innocent new member. "Have you any equipment?" he asked.

"Oh, yes," she said.

"What gauge is it?" Everyone else stopped breathing.

"Thirty-five," she said.

We looked at her in awe.

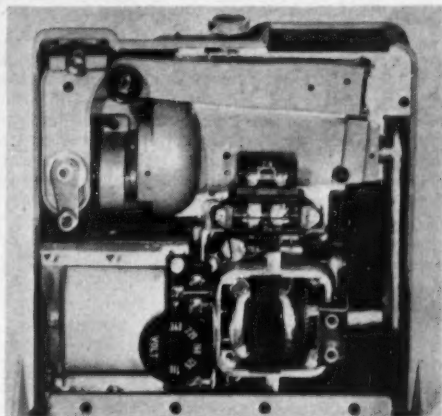
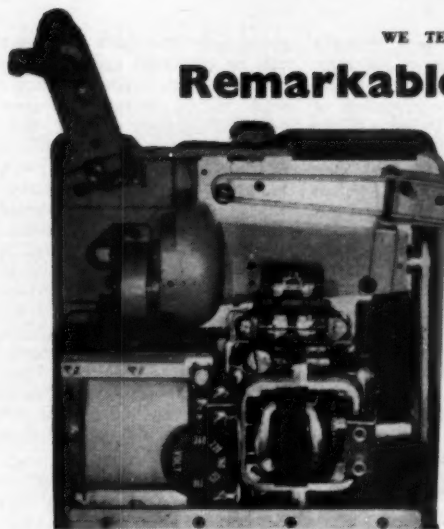
"I have it here," she said, and took a still camera from her handbag.

If our punster may be quoted, "It was impossible to gauge the feelings of the club."

WE TEST THE NEW APPARATUS

Remarkable Screen Brilliance for 100w.

*Latest model
strengthens Eumig
reputation*



The sturdy mechanism and lamphouse are easily accessible. Note hinged spool arms.

Eumig projectors have built up a deserved reputation since they were first seen in this country about 1936, and the P8, the latest in the line, both continues the Eumig tradition and incorporates attractive refinements.

The machine, as lifted from its neat and robust case, measures 8½ in. by 5 in., by 8 in. high, weighs 12-lb. and is of businesslike block form, as the illustrations show. It is comfortably lifted by a flat aluminium handle and the finish is in a silver-grey wrinkle enamel with a hint of green. Control knobs are black plastic or milled aluminium.

Robust Mechanism

The main casing of the machine is in two halves: the half facing the operator is secured to a robust mechanism plate, but the back half can, on unscrewing a knob, be hinged right clear, as illustrated, after which full access to lamp and mechanism is obtained; and, nestling within, one finds the two spool-arms. These hinge round into working position and are secured firmly as the hinged back of the machine is closed and locked.

The take-up driving spring-cord remains permanently on its pulleys in spite of the folding operation—an ingenious touch.

The supply spool arm incorporates a hand rewind, with gear ratio 2½ to 1, which we regard as an admirable feature, because it is (with knack) quite as speedy as a power rewind, it permits film checking when desired, and it saves buying a rewinder. The film capacity is 400ft.

The film feeds from the supply spool in either direction—a point made clear in the instructions, because many illustrations of this machine show the spools rotating anti-clockwise, whereas clockwise is most commonly accepted for 8mm. To make the take-up work in the clockwise direction, the spring cord has to be crossed, and we found it better to do this at the driving pulley, not at the spool spindle pulley.

Winding clockwise introduces the slight disadvantage that in rewinding, the film must be held clear of the lamp-house, but this is easy enough with the piece of soft cloth that one uses to clean the film while winding. Alternatively, the spool of full film for rewinding can be reversed on the take-up spindle.

Threading is speedy, due to the spring-loaded Eumig-type sprocket cradle cheeks: the sprockets are large—12-tooth—and the film is snapped on to them in a moment; light thumb pressure opens both cheeks. A small lever permits opening the gate, and since the claws are sprung it is not necessary to locate them in sprocket holes, and no inching knob is therefore provided. A fixed guide stud ensures full wrap on the lower sprocket, thence by two idlers the film passes under the lamphouse to the take-up.

Wide Speed Range

One switch turns on both lamp and motor. Motor speed control, over a wide range, is provided by a sliding knob under the lamphouse. Focus is by rotating the lens in its mount. Framing is "optical" by turning a knob under the lens mount, which does not displace the picture on the screen. Tilting is thus unconnected with framing, and is done by rotating the two front feet of the projector. All four feet are of plastic with resilient,

non-scratch and non-slip centres.

ELECTRICS. The machine is for A.C. only, and a transformer is built in, with choice of settings from 240 down to 110 volts, the setting in operation being clearly visible from the side of the projector—a good feature. The incoming mains plug is protected by a 2-amp. cartridge fuse. The socket is earthed and in addition a separate earthing plug is provided. The design makes it unnecessary for the motor to have a fancy outer case, and the brushes are adequately accessible.

The lamp is 12 volt, 100 watt. An outlet socket for a mains voltage table light for threading or for inter-reel room lighting is provided, and this automatically switches off as the projector is switched on. Since this socket is a continental standard, a plug is provided with the projector. The electrics are good, but we are sorry to record that on the main connecting cable with the model sent for test, a standard 2-pin 5-amp. plug had been atrociously connected.

ILLUMINATION. The compact filament of the low-voltage 100 watt lamp, supported by a good mirror and improved double condenser system, and with the bloomed 25mm. f/1.6

Eupro projection lens, ensures a finely-lit screen. Optimum lamp position is secured by an ingenious device: rotation of a milled knob at the side of the lamphouse both shifts the lamp slightly backwards and forwards and slowly traverses it laterally. Hence by inspecting the screen while operating this knob, you find the optimum setting.

MECHANISM. The small single-blade shutter and the pair of claws are geared one-to-one, but the claws are retracted except for one stroke in three, so three obscurations per frame are obtained with a shutter opening ratio of about four to one. The shutter spindle thus runs at 48 revs. per sec. when projecting at 16 frames per second, and it is driven at about 2:1 ratio by a rubber belt drive from the motor.

This gives a motor spindle speed of around 5,000 r.p.m., which ensures a good cooling draught through the lamphouse from the small fan mounted on the spindle. The fan or impeller draws from the casing air which must therefore enter through slots near the transformer and motor, thus ensuring a satisfactory cooling of the entire machine.

The whole of the compact mechanism is pivoted about a

point near the back end and can be tilted an eighth of an inch via the framing knob: such tilting raises the claw position relative to the gate aperture and thus provides "optical" framing. The pivot is far enough away to ensure that the resulting angularity will not upset the belt drive.

The gate pressure plate is well sprung and guided, and in the fully-open position is accessible for cleaning and inspection. It cannot be detached, which may be advantageous; but the machine we tested produced slight emulsion scratch in the picture area. This we ascribed to a minute roughness on the pressure plate.

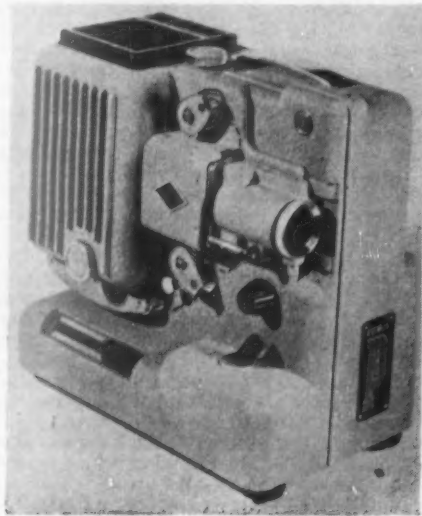
MAINTENANCE. Oiling is advised after every 3,000 feet of film—which sounds odder than the 1,000 metres on which it is undoubtedly based. But we agree. It is in line with the generally advocated "every ten reels or so." The oiling points are clearly red-dotted—at the spool spindles, and on the mechanism casting, accessible with the back hinged open (four points). The lamp is easily removable for an occasional soft-cloth wipe of mirror and condenser. The state of the motor commutator can be seen at a glance.

PERFORMANCE. The projector is very stable when set-up, an important feature here aided by the square form, and the weight of transformer at the bottom. It runs beautifully quietly. The controls are most convenient and operating is not likely to cause any trouble, so long as you avoid doing anything as silly as standing over the machine with the take-up spool under your arm, as illustrated in the Eumig brochure.

The screen brilliance is quite remarkable for 100 watts, and ample for all home-showing conditions. The bloomed lens gives good picture contrast, and film steadiness is first class. We can confidently recommend this projector, which is well designed, well made, and performs admirably.

Price £32; carrying case £4. English distributors, Johnsons of Hendon Ltd.

The smart finish of the new Eumig matches its admirable performance. Its square shape, coupled with the weight of the transformer at the bottom, assists stability. Optical framing motor speed control by sliding knob under lamphouse.



Have Amateur Movie Makers Failed?

From time to time the unhappy position of the creative artist in the world of amateur films becomes the subject of animated but despairing discussion. He is represented as a lonely figure among Philistines who are interested only in personal records and gadgets. When, in the teeth of discouragement, he produces a film, no one wants to see it.

Cannot something be done for him, both for his own sake and for the health of the amateur film movement? The latest plan is put forward by Mr. R. J. Hall, chairman of the Cheltenham A.C.S. (a group within the Cheltenham Film Society). In a paper addressed to film appreciation societies and film producing clubs, Mr. Hall comments that a purely creative amateur film movement does not exist, that amateurs have failed to make any contribution to the art of the cinema.

He sees the problem as a matter of finance and its solution a system of patronage. A market should be made available to the creative film maker through the film appreciation society which, he recommends, should undertake to screen a certain number of amateur films, paying the usual hire fees for them. A committee of three (a representative of the film society federations, a well-known amateur film maker and one other) would give their approval to scripts and projects and have the right to comment on films in their rough-cut stage. These, surely, are wide powers for any committee.

Safeguard

It is true that poor scripts and inadequate planning are among the chief weaknesses of amateur films, but the ability to produce a good script is no guarantee of the ability to turn it into a good film. The script of an experimental film might well appear incomprehensible even to so experienced a body as that committee of three. So what other safeguards are there that patronage is wisely dispensed? None is offered, Mr. Hall contenting himself with pointing out that there are frustrated artists in film who "have shown themselves capable of expressing a coherent theme of some interest."

Orson Welles, we are reminded, has said that, to express himself in the professional cinema, an artist needs a million dollars. The amateur can do it for rather less. Mr. Hall puts the figure at £237 10s., made up as follows:

3,600ft. of HP3 Neg. (allowing 2/3rds wastage) ...	£ 61 1/2
Processing ...	27
40 No. 2 photofloods ...	13
Sets ...	15
Edited print ...	30
Transferring tape to neg. ...	30
Hire of recording studio ...	24
Edited print of sound track	12
Married print ...	15
Incidental expenses ...	10

Cine society proposes ambitious scheme for assisting the creative film producer.

Now let us say at once that this budget for a 'purely basic minimum expenditure' is complete nonsense. Undoubtedly there are 30-minute films which can cost as much and more, but it is wildly absurd to suggest that the untried film artist must have a minimum of £237—someone else's £237, not his—in order to be able to express himself. He also needs a camera, editor and rewind. Presumably these will be someone else's, too. Everything is to be handed him on a plate. His path is to be smoothed out for him. All he has to do is to give himself up to the luxury of expressing his

too, and supply film and services on credit until, in the fullness of time, £237 worth of hiring fees has been pulled in. And yet although it is a pipe dream, who can fail to have sympathy with the dreamer, and to acknowledge that, in intention, at any rate, there is much to be said for his dream? The experimental film maker does have a hard road to travel, and even if he succeeds in reaching large audiences, he can rarely expect a sympathetic reception.

Consider the fate of *Agib and Agab*, one of the 1953 Ten Best! The virtues of an experimental film are



Crawley Film Unit seem to have found inspiration in Rene Clair—a shot from their comedy, *Mr. Pringle's Present*, in which a timid bank clerk is precipitated into slapstick adventure.

ideas with the aid of resources provided by others.

We all know only too well that movie making is an expensive hobby, but the man who is really keen on film making will contrive to engage in it somehow. He will scrape together money for a little stock. He will beg the loan of a camera from friend or club member, but he will not be content only to borrow. Somehow he will in time acquire a camera of his own, even if it be only a hand driven antique. Somehow he will make his film.

Then—and only then—when he has shown that his zest for film does not wait on others' help, when he has shown that he has truly creative skill, can he justifiably be rewarded with facilities for producing more ambitious work. It is precisely because movie making is so expensive that scattering largesse on a totally unrealistic scale to people who have yet to show that they have something worthwhile to say and the ability to say it, is mistaken generosity.

Of course, such largesse can never be forthcoming unless the manufacturers are willing to become patrons,

rarely fully apparent on a first showing—it is the surprising departure from convention which first impresses; to orientate one's outlook to meet the producer half way is to make an effort which few audiences are prepared to undertake. But if they do have that opportunity or inclination, the producer may well be rewarded.

Third Time Lucky

"I have just seen *Agib and Agab* for the third time," writes Mr. Nat Crosby, of Rookery Farm Film Unit (which made *Headline*, another of the 1953 Ten Best), "and have enjoyed it more each time. I feel this is definitely a film to see more than once and that many of its critics would modify their opinion upon a second, or even a third showing."

"The huge, violently animated close-ups and unconventional camerawork (pity about the exposure), the startling character studies, the convincing backgrounds, have imparted a very powerful atmosphere to this film. One might almost compare the reaction to *Agib and Agab* with that to

George Orwell's 1984. If people are prompted to write so vehemently that they dislike the film, then obviously it has made an impression on them".

But one of the difficulties hedging around experimental film production—a difficulty which any committee of patronage would have to pierce—is that the producer, individualistic to a degree, may be as hard to approach as the audience. He hates committees. He hates having to explain his film. There has been no article in *A.C.W.* on the production of the trophy winning *Agib and Agab* because of the impossibility of establishing contact with the director. No reply has been vouchsafed to three letters of polite enquiry.

Pampering

Undaunted, we persist in our resolve to encourage the production of good experimental work wherever we find it, but we are quite sure that to pamper by patronage would sap that very vitality which should be the hallmark of the truly creative film. In the nature of things there can be few such films, so when an *Agib and Agab* turns up, is it too much to ask that it should not be condemned out of hand because it runs counter to established notions? The amateur film maker who would deny it recognition should remember that the bestowal of an award on it does not indicate that it is free from faults.

Certainly it has them. So has every amateur film. It is perhaps because its blemishes are different blemishes from the more usual kinds that they are the more apparent to the eye which is not prepared to look beneath the surface. The more usual faults have become so familiar that there is a tendency to overlook them as being inevitable. But in the light of experience which cannot be misinterpreted, we do agree that it is best for both producer and audience that the experimental film should seek its first showings in the specialist cinema rather than to the general public.

Addicts

And there is this to be added: the man who makes personal, holiday and travel pictures is the backbone of amateur films. It is he who has virtually made it possible for the experimentalist to indulge his talent. The film society addict who rhapsodises over a badly made *avant garde* film with a message as futile as it is unfathomable, but affects refined distress at having to sit through a competently made, sincere but unpretentious family movie, does the cause of film no service.

But although it is impracticable for the film appreciation group to act as patron of the film maker, there are no insuperable difficulties in the way of collaboration between film society and amateur film club to the advantage of both. Each has much to learn from the other. There are no watertight compartments in movie making.

We invite your views on the questions discussed above. Is the average amateur film maker insufficiently ambitious? Are there too few opportunities for the experimenter? Can more be done for him and, if so, how? Would you personally welcome the inclusion of one out-of-the-rut film in an otherwise orthodox programme or do you feel that all such films should be shown only to audiences of film students?

On the Way

Centre F.U. (Richmond) have been discussing the subject—likely to be a light one—for their next 16mm. production. All members are preparing synopses. Prospective members, with or without equipment, are always welcome and should contact the Secretary, Miss Patricia Green, 43 Deanhill Court, East Sheen, S.W.14.

Doncaster C.G. report completion of a script *What a Sell* on which shooting should start soon. In a recent talk, Mr. H. M. Brooke dealt with problems of sound reproduction. Inclusion in this feature has brought the Guild several new applications for membership. (Sec., Mr. W. H. Heyes, 18 Sandall Rise, Wheatley Hills, Doncaster.)

Hammersmith C.C.'s next film will be a drama on 16mm. which will go into production when the weekly meetings end in March. A club gramophone library, now containing 50 discs, has been built up mainly from gifts by members. (Sec., Mr. T. P. Honnor, 22 Shepherds Bush Road, Hammersmith, W.6.)

Kingston & District C.C. spent their first meetings of 1955 shooting a light-hearted film on both 8mm. and 16mm. Further, members were invited to bring along their own cameras and join in the fun. At the Christmas party, George Sewell presented the cups to the competition winners and gave short criticisms of the films. Highlights of the party were filmed on 8mm. and 16mm. The club will return Wimbledon C.C.'s recent visit and will take a selection of members' films with them. (Sec., Miss Margaret E. Turner, 8 Meadowside, Walton-on-Thames.)

Leicester and Leicestershire C.S. are looking for a murderer—the key role in a 16mm. thriller. Another script, *All in a Day's Work*, has been resurrected for use by the 8mm. filmers. Recent screenings include the Ten Best, seen by 550 people, when the President's words of welcome came from the screen in lip sync. s.o.t. with a 16mm. film about club activities. Earlier, the club had spent an evening trying out most of the known methods of getting sync. with tape. One visitor scorned strobes and other devices but merely stopped the tape at pre-arranged places, filled in time with non-sync. discs, and brought back the tape at the appropriate moments. Also seen was a short comedy made especially for the evening, showing the trials attendant on matching sound to visuals. (Sec., Mr. R. Hill, 43 New Way Road, Leicester.)

In Production

Acc Movies report that the Gods of the Orient have not all been on their side. A scene was being shot in which Kwanon, goddess of mercy, aids the escape of beautiful Sakura San and boy friend from a dour parent. The juvenile leads were placed on a large trolley, and the camera crew went with their 'dilapidated Kinecam' on a small one. Both trolleys were then propelled at rapid speed towards Kwanon. What happened hardly bears translation: "Hoped for result on screen was that young goddess should fly through air

with greatest. Actual result—trolley shot of a trolley shot. Very difficult. Very clever, these British. Illustrious public wishing for further information or to inspect ingenious Ace specialists at work have only to communicate with hon. Ben Carleton, 119 Melfort Road, Thornton Heath, Surrey."

Croydon C.C. have reached the editing stage on a 12 min. 8mm. film about the Veteran Car run. Scripting continues on a murder story requiring sync. sound tape, and the club hopes to submit an entry for the F.C.S. Let's Make a Film Contest. (Sec., Mr. R. C. Booker, 25 Lancing Road, W. Croydon, Surrey.)

Erimus Research G. have been shooting re-takes for the Middlesbrough film, having found December light was even more deceptive than they anticipated. Fifty years of sound recording were covered in a talk by the Secretary who got together an impressive array of equipment, from Edison phonograph to L.P. reproducers. The local camera club has asked for a series of lectures on cine matters, having apparently enjoyed the first one dealing with the rudiments and choice of apparatus. The third annual guest night featured amateur films of the past 25 years, loaned by the F.C.S., and the completed sequences of the Group's film of local events. To study the advantages and problems of big screen technique, members toured yet another local cinema. (Sec., Mr. L. Sumner, 69 Ashford Ave., Middlesbrough, Yorks.)

Halifax C.C. hope that the *Halifax Film* will be the club's first sound film. The script committee has been re-organising things to meet this eventuality, but the technical experts would much like to hear some bright ideas about easy ways to achieve sync. on s.o.t. (Sec., Mr. J. C. V. Meyer, Highfield, Jerry Lane, Sowerby Bridge, Yorks.)

Ray A.C.G. have formed another 8mm. camera team and are now shooting a colour film on that gauge. The Pathe award film, *Which Came First*, was shown at a recent 9.5mm. meeting, with *History in Stone* (800ft. Kodachrome), and a short on poultry keeping by a 9.5mm. user from Rugby. Discussions on 8mm. and exposure, and an attempt at reversal processing, are in the current programme. (Sec., R. A. Martin, 25 St. George's Ave., Timperley, Altrincham, Ches.)

Southall C.C.'s shooting programme starts with a cycle of short comedies, each to be completed in a few weeks, when they will be included in a composite reel. Exchange visits have been made with the Kingston and Ickenham clubs and other visitors have included Hounslow members—all signs of the good neighbourliness which saw further expression when Ickenham lent a copy of *Country Bumpkin* to complete the Dec. show. "We are making a point of including one amateur film in each of our monthly shows. Our audiences enjoy them very much and look forward to them," adds the Publicity Secretary, Mrs. J. Robinson, 29 Devon Way, Heston, Middx.)

Sutton and District C.S. are the latest club to try several stories in one 9.5mm. film. This year they are taking three short episodes based on one theme, each to be made by a separate unit. New premises are being taken over near the Queen Victoria,

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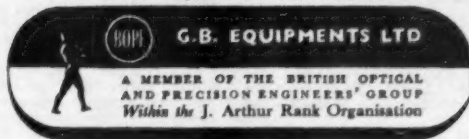
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N. Cheam, and the club can now accept new members again. Meetings, alternate Thursdays, details from the Secretary, Mr. F. W. Platell, 27 Lynwood Drive, Worcester Park, Surrey.

Work Completed

Galleon F.U. (Tolworth) have completed their first sync. s.o.t. film, made with the unit's own equipment by "the Galleon synchro-pulse system." This system, the club claims, enables film and tape to be used in perfect sync. without any modification to the exhibitor's standard equipment. Now under consideration for production is a little period comedy requiring a stage coach (with or without horses), a collection of 17th and 18th century costumes, an old coaching house and a blunderbuss. If anyone can help a rather anxious film unit, they should contact Mr. E. A. S. Abraham, 57 Southwood Drive, Tolworth, Surrey.

Meridian F.U. completed their 700ft. 16mm. comedy, *You Have Been Warned*; then, out of the blue, someone suggested calling it 3 D.T.:—and that's the name under which it was submitted for the Ten Best. Editing was carried out by stages as the shots came from the camera so, instead of a tremendous last minute rush, editing was completed a leisurely three weeks after shooting ended. The film impressed local newspaper reporters. The club has now put in hand a film on its own activities, *The Mountain Top Movie Makers*, in which a hefty dig is made at silent and experimental pictures. They are continuing to use the lighting system tried out on 3 D.T.s, calling for three lights only, it was successfully used for filming in confined areas, and simplified exposure and shadow problems. (Sec., Miss Lorna Dadson, 66 Arnaak Road, S.E.6.)

Malta A.C.C. have completed *The Fox*, their first film, a story of smuggling. The club has lately been making headlines in the Island press and the second anniversary show, attended by 500 people, rated a 14 column report and pictures. The Governor of Malta, Sir Robert Laycock, presented the prizes, the winning films being *Fishing Panorama* (E. Galea and M. Bianchi) and *Teenage Frenzy* (F. Debono). Membership stands at 179. (Sec., Maj. G. C. Strickland, Phoenicia Hotel, Malta.)

Wanganui A.C.S. (New Zealand) have finished a comedy film. Interest in production was much greater than anticipated and the club claims the result is likely to be a most successful film. This production was a highlight in a year of progress. The new permanent club rooms have proved a big asset, supplying more than adequate accommodation for the increasing membership which has now reached 60. There have been visits from Palmerston North and Marton clubs, and Waverley beach was a popular choice for the annual field day. Both the English and the American Ten Best have been screened with gratifying public support. Equipment additions include a high class record player, amplifier, speaker and mike, which may be hired out to members, and also a plastic screen. (Sec., Mr. John F. McDonald, 3 Millward Street, Wanganui East, New Zealand.)

Notes and News

Auckland 8 M.C. organised another of those nights when more than half-a-dozen cameramen worked while everyone else watched. A wall was used for a background, spectators sat in chairs lining the opposite wall and a compere described the technical features. The club has made two previous films in this fashion. (Sec., Mr. H. V. Baker, 89 Orakei Road, Remuera, Auckland, New Zealand.)

Australian A.C.S. prepared a script which was used on a Sunday outing when instructors kept a watchful eye on beginners and helped them with their problems. *Back of Beyond* was the feature in a programme of special films. (Sec., R. F. Burgess, Box 1463, G.P.O., Sydney, Australia.)

Boltingbroke (Clapham) C.C. compiled a programme of handpicked amateur films, presented it as an Amateur Film Festival, sold every ticket and received several enquiries about membership. A second performance was given the following night to a local Hard of Hearing Club.

BOOSTING MORALE

A.C.W. has helped us a lot in many ways, increasing our technical knowledge, ideas for scripts, but most of all as a morale raiser. As a newly formed club we have experienced quite a few difficulties while getting into our stride and at times enthusiasm has been at a low ebb; but on reading the "News from the Societies" pages and seeing the achievements of others, plus the accompanying cheerful photographs, we start our own work with renewed vigour. (Cleveland A.F.U. (Sec., Mr. J. F. McGhee, 20 Roseberry Flat, The Causeway, Billingham, Co. Durham.)

The new permanent proscenium and gaily curtained projection box drew much favourable comment.

Forthcoming activities include simultaneous shooting of a test scene on 8mm., 9.5mm. and 16mm. in readiness for a free-for-all battle-of-the-gauges debate. There are still vacancies for a few new members, with or without equipment. Meetings are now held on Thursdays at 122 North Side, Clapham Common, S.W.11 (entrance in Altenburg Gardens). (Sec., Mr. N. Edwards, 20 Patten Road, Wandsworth Common, S.W.18.)

Birmingham P.S. are screening members' films at the International Exhibition which started in the R.B.S.A. Rooms, Birmingham on 12th Feb. and ends on the 26th. Films include *This is Show Business* and *Across the Atlantic to the Americas* on the 22nd; *Bank Holiday*, *Warwick Pageant*, and *Princess Margaret Presents Royal Charter to Solihull* on the 23rd; *E. E. Pritchard's Ten Best* winner *Island Artist* on the 24th, with *Over the Sea to Skye* and *Over the Garden Wall*; and films by Mr. and Mrs. Day, of Stoke-on-Trent, on the 26th, including their I.A.C. winner *City of Temples*, and *Jael's Nail*. (Sec., E. E. Pritchard, A.R.P.S., Claremont Cottage, Brownhills, Nr. Walsall, Staffs.)

Canterbury A.C.S. tell of work

being held up at the Grange Studios by the intensely cold weather. But this has been balanced by a hectic time with film shows. Another dance is planned. (Chairman, Mr. A. L. Field, Long Ashton, 35 Bennell's Ave., Tonkerton, Whitstable, Kent.)

Crest F.G. (Bedford) showed the Polish *The Young Chopin* at a recent free public show—the first one at which the collecting box failed to provide enough money to cover costs. Shooting continues on *The Wrong Approach* (significant commentary on the box office failure?) and on news-reel items, and more research is being put into the history of Bedford film. (Sec., Mr. S. H. Draper, 27B Pemberton Ave., Bedford.)

Edinburgh C.S. had 13 entries for the annual club film competition. The judges, who commented on the high standard, awarded the Lizars' Trophy for the best film to Mr. J. D. Hendry for *The Four Seasons*. Mr. J. L. Paterson won the Alan Harper Trophy for *We Build Houses*, and also the Marwick Trophy for *The Divine Comedy*. Item of particular importance to local enthusiasts is the presentation of lectures, covering all aspects of film technique, sound, scripting, and processing. The lecturer, Mr. W. J. McLean, is a professional director working for Campbell Harper Films, and is giving ten talks, all of them at 23 Fettes Row, under the auspices of the Education Authority. (Sec., Mr. Wm. S. Dobson, 20 Barnshot Rd., Edinburgh 13.)

Huddersfield C.C. enjoyed a record entry of 19 films, on all gauges, in the annual short films contest (limited to 50ft. 8mm. and 100ft. 9.5mm. or 16mm.). Winners were *Great Yarmouth* (8mm., 9.5mm.), *Bath Time and Circus Parade* (16mm.). A record gathering of members attended the screening. At the New Year party, the subject of films was given a rest, and not even the competitions had a film flavour. (Publicity Sec., Mr. H. C. Willson, 20 Edgerton Grove Road, Huddersfield.)

Johannesburg P & C.S. had a fine chance to brush up their travel film technique when Mr. Harold Weaver, of the South African Tourist Corporation, talked about and showed his *Country of Contrast*. It started life as a Kodachrome travelogue for non-theatrical distribution, and ended up with circuit bookings in the U.K. (Sec., Miss Estelle Klopper, P.O. Box 7024, Johannesburg, S. Africa.)

Liverpool A.P.A. Cine Group think they have solved the problem as to why there is often hard lighting in amateur films. It happened when the camera team went to the New Year party and found no one had bothered to provide any photofoods. They borrowed ordinary lamps from the still section and used a 1,000w. and two 500w. as main lighting, with a 500w. in a large flood lamp as a balancing side light. The room lighting was left on to kill contrasty shadows, and the meter read f/3.5 with Super XX.

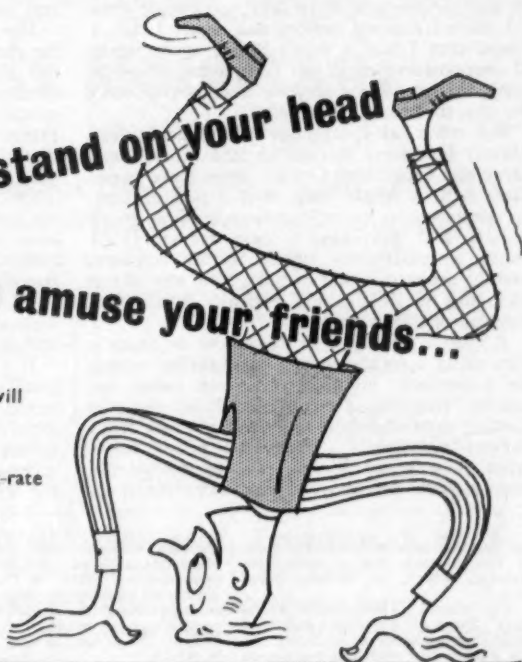
The results, say the Group, showed a soft gradation in tonal values, and quality is claimed to be so high that they have decided to dispense with photofoods altogether, except for lighting backgrounds. They will use the "ordinary yellow-light" gas-filled lamps for main action. Because of these experiences, the club report, "We now attribute the usual hard

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THE 9.5mm. REEL

(Continued from page 1174)

do any serious still work until somewhere after I'd started making movies and when I did, I found that I had a much better appreciation of composition, since all composing must be done in the camera in cine work—you can't do any trimming afterwards.

But why did I take up still photography? Mainly because I wanted to take records and carry out experiments which were more easily done with a single snap than a reel of film. In other words, my still camera became, to all intents and purposes, a cine accessory! I chose a moderately priced 35mm. camera, mainly because it was simple, film was cheap and easy to obtain and because colour film was reasonably cheap too.

A club I belonged to was about to make a film using a local country road as the setting for a dramatic highlight. A week before we started shooting I spent an hour or two looking over the spot and taking snaps from various viewpoints. From the prints made from these snaps it was easy to choose the best camera positions, which were noted in

the shooting script. A print of each position was attached to the script for ready reference and shooting was made very much simpler.

My 35mm. camera has proved very useful for checking unusual titling set-ups, exposures for difficult shots such as those of light filtering through trees, colour exposures and special effects. I often use reversal film and project the results, which gives as near a direct comparison with the movie shots as you can get.

Of course, I also use my camera in the conventional way for my own amusement and I have learned more about colour photography from trying odd experiments with single frames than I ever did with my cine camera. It is far easier to experiment this way than with a reel or two of 9.5mm. Kodachrome—and cheaper, too.

If I want a background for titling, nothing could be simpler than a transparency projected in a home-made optical printer (about which, more next month).—Yes, even the family box camera can be a very useful cine accessory at times. And remember, all the big Hollywood studios employ "stills" men.

lighting associated with amateur films, to this constant use of photoflood lighting, which, of course, burns blue."

The annual "Cine Group Entertainments" film show attracted a standing-room-only audience and, during the tea break, a tape recording was played of commentaries made after the screening of the A.C.W. Ten Best. A surprise item was the screening of the 100ft. record of the New Year party, shot late Sat., returned from processing on Wed., and edited and projected on Thurs. For the contest between the 8mm. and 16mm. sections, both filming from their own treatments of the same script, the 16mm. section has recruited its leading lady from a local newspaper's dramatic club, and has prepared a props list annotating over 100 items. (Sec., Miss W. D. Lusk, 34 Linnet Lane, Liverpool 17.)

Mashonaland P.S. (Rhodesia) have compiled a commentators' library following a recent demonstration of disc and tape recorders. The discs cut by members who tried out their voices have been handed over to the Society's record library to assist producers in choosing commentators for their films. Widespread delays in processing caused the closing date of the annual contest to be put back. (Sec., Mr. S. Benatar, P.O. Box 2038, Salisbury, Rhodesia.)

Pretoria C.C. settled, to their satisfaction, a long-standing argument among members when they compared results on a 6ft. silver screen and a beaded screen. They voted the silver screen superior "beyond doubt, the image on the beaded screen being greyish and less brilliant in comparison." The silver screen had been made by spraying synthetic aluminium paint on to the smooth side of a sheet of masonite. It had been found that a coarse "orange-peel" effect gave the best results and considerable experiment was carried out to find the best

spraying distance before the correct effect was achieved. Six spray coats were applied. But, of course, the directional effect of the various screen surfaces must be considered when comparisons are made. (Sec., Mr. J. Wilson, 89 River Street, Pretoria, S. Africa.)

Sale C.S.'s fourth A.G.M. regretably brought to an end the services of Herbert Percival, secretary since the Society's inception, who has had to give up for domestic and business reasons. New Sec., Mr. Alan Bowker, 101 Craddock Road, Sale, Manchester.

Streatham A.F.S. representatives recently met the secretary of the local historical society to discuss material for the projected documentary *This Streatham We Know*. (Sec., Mr. Gordon Pearson, 43 Buckleigh Road, S.W.16.)

Tower A.C.P.U. is starting a branch for youngsters of ten years upwards. Lectures and shows of amateur films are planned. Subscription is 8s. a year. (Sec., Mr. M. Goodrich, 32 Fanshaw Road, Chelsea, S.W.10.)

New Clubs

Ramsgate is the centre of great hopes, for about fifty people have so far agreed to become members when a club is formed in the town. Others who are interested should write to Mr. Leo F. Ingham, 14 The Paragon, Ramsgate, Kent.

Having lived in Warwick nine years without news of a cine society in the district, Mr. B. W. Walkeden is setting out to remedy the position and would like fellow enthusiasts in the Warwick and Leamington area to write to him at 90 Lakin Rd., Warwick.

An appeal to other lone workers in West Bromwich is made by Mr. B. K. Walters who would like them to band together in a cine group. He has been offered the use of a small hall,

complete with stage, at a very reasonable hire charge. Write to him at 34 Coles Lane, Hill Top, West Bromwich, Staffs.

An appeal in the local Press by Mr. Henry W. Mullard has been the start of efforts to form a Witney Amateur Cine and Photographic Society. Mr. Mullard has a good selection of equipment that should prove of considerable value in the club's early stages, and enquiries should be sent to him at 3 Tower Hill, Witney, Oxford.

Yeovil Nine-Five C.C. has got away to an encouraging start and is running a two-reeler film competition. The club came into being in October last after Mr. F. C. Huntley had paid a personal call on local A.C.W. readers whose addresses had been given him by newsgagents. First a notebook was circulated and then came regular meetings. Next step is a club production and the presentation of Yeovil's first ever public show of amateur films. In spite of the title, cine workers on all gauges are welcome and should write to Mr. Huntley, 46 Queen Street, Yeovil, Somerset.

Forthcoming Shows

Walthamstow A.C.C. are presenting a Festival of British Amateur Films at Lloyd Park Pavilion, Forest Road, Walthamstow, on 10th March. Tickets, price 2s. from Mr. F. Franks, 3 Tudor Road, S. Chingford, E.4, or reserved 3s. from Mr. V. Constantine, 59 Victoria Road, Leytonstone, E.11.

Sutton & District C.S. have arranged a programme in which every film has been made by club members, including three sound pictures, one of them 16mm. magnetic stripe. St. Oswald's Hall, Brocks Drive, N. Cheam. 17th March, 8 p.m. Admission programmes 1s., from the Secretary, Mr. F. W. Platell, 27 Lynwood Drive, Worcester Park, Surrey.

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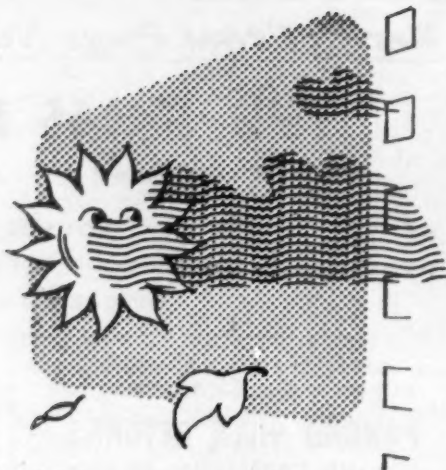
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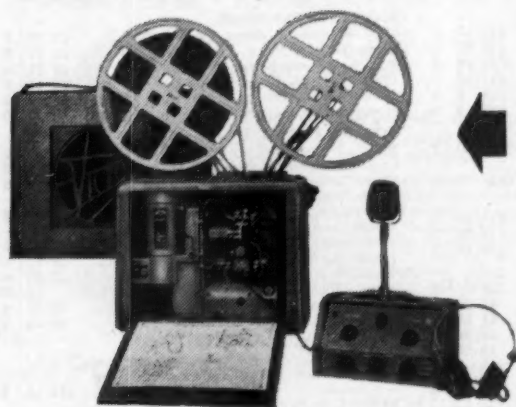
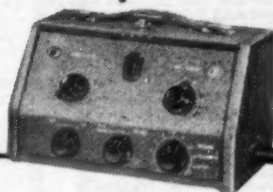
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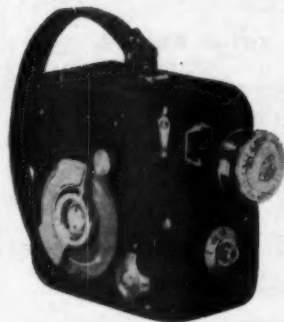
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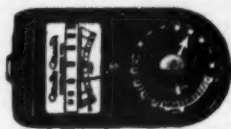


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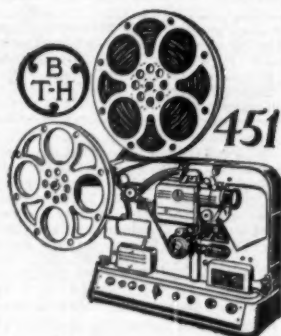
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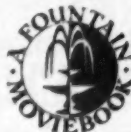
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SPECIAL NOTE TO

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Owing to the increasing demand for advertising space in the classified section of the journal all advertisements for publication in the APRIL issue must be received (complete with remittance) by 23rd FEBRUARY, 1955.

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Illustrated brochures on 8, 9.5 and 16mm. cine equipment are freely available on request so is the hire purchase proposal form explaining our easy payment terms which are unbeatable for convenience and security.



Our illustrations depict the Paillard Bolex C8, the Bell & Howell 252 and again the Paillard H16, each a top camera in its class. A brief specification is given hereunder.

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9.5mm.

16mm.



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Look closely

This close-up shows the front of the Bolex M8R projector. Above and below the lens mounting you can see the new type film guides that make threading so amazingly simple—a slight pressure causes them to open and accept the film.

Look, too, at the automatic loop former just behind the bottom film guide. It ensures the correct loop always even with worn films. The gate itself you cannot see, but it is made of highly polished stainless steel and is cooled by efficient ventilation. There is also a cathodic heating screen to stop films over-heating.

Something else not visible in this picture, but vital to the M8R's matchless performance, is the unconventional and remarkably efficient ultra-rapid claw mechanism. At the base of the projector, and marked with an arrow, is the speed regulator and near it you will notice one of the front feet adjustments.

These are only a few of the M8R's many features, and taking it all round it is a projector it will pay you to look closely into.

Your dealer will be happy to oblige. At the same time why not take one of your own films with you and get him to show you M8R's big, bright, steady picture.

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